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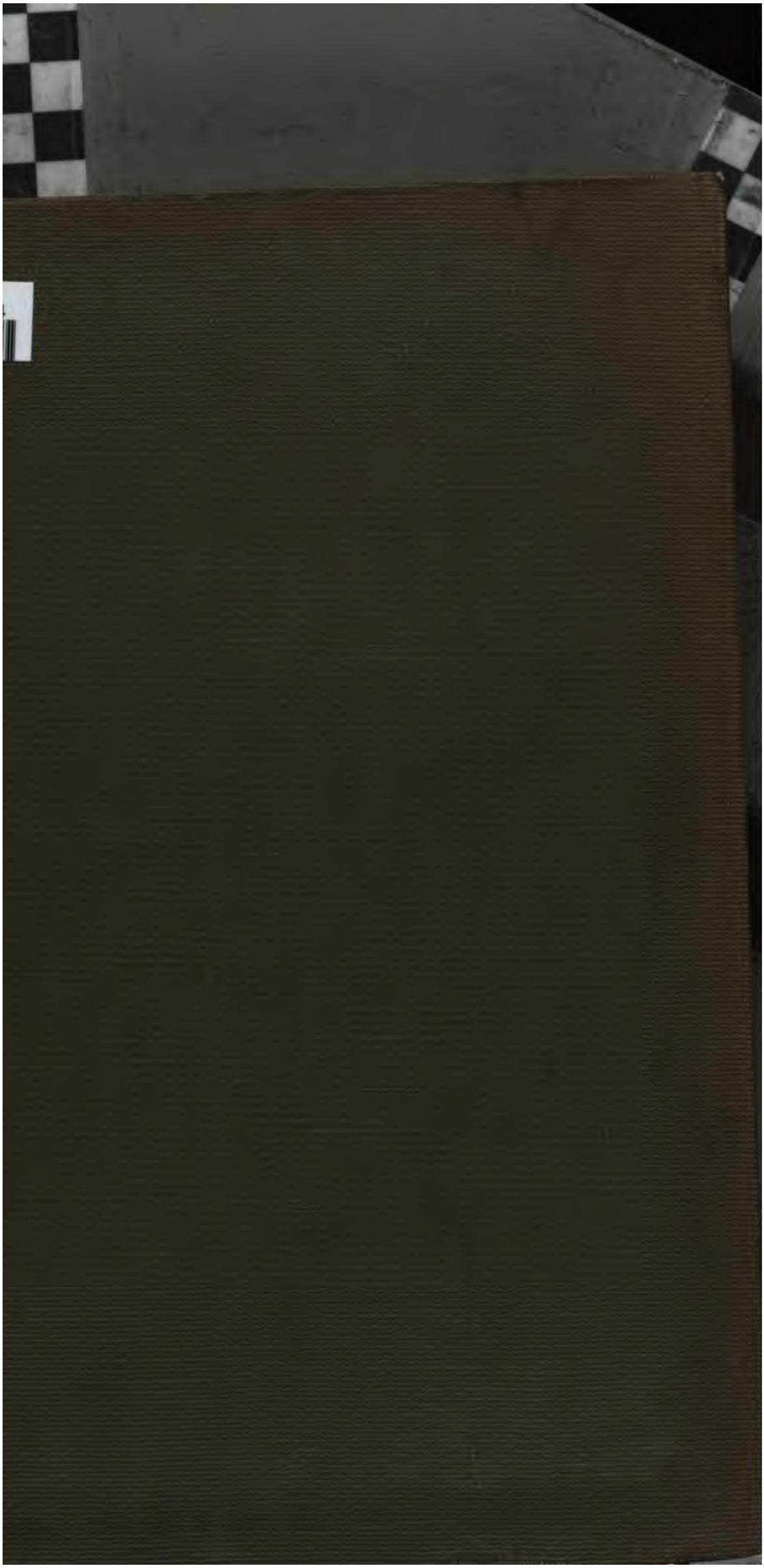
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REVIEWS OF NEW MUSIC

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Editorials

WE SPOKE some time ago of the letters written by Pauline Viardot to the Kapellmeister and composer, Julius Rietz. A second instalment has been published in the *Musical Quarterly.* They are even more interesting than the first in showing the character of a remarkable woman and celebrated singer. Her comments on English composers, musicians, and audiences are delightfully malicious. She had few illusions, although in art she was an idealist. In a splenetic moment she abused all players of instruments: "Remember, my friend, what musicians in general really are—persons who are fit merely to blow or strum or pick or pound on some instrument or other; as long as they are pounding or picking or strumming or blowing they appear to be somebody; as soon as they stop their noise, they again become—nobody!"

It is to be hoped that these letters—more are to be printed—will be collected, with others referred to, and published in book form.

AN INTERESTING essay might be written on musicians as letter writers. How voluminous as correspondents were some musicians! Look at the seven thick volumes of letters written by Hans von Buelow; the many volumes of Liszt's correspondence; the letters of Berlioz and Tschaikowsky. How did they all find time to do it? And how much ground these writers covered! We have only a few letters of Bach, and they are chiefly on business. There is no volume of letters by the superb Mr. Handel. Haydn no doubt might have been an entertaining correspondent; witness the entries in his note book when he was in London. Karajan has edited some of his letters, but they are not especially valuable. M. Romain Rolland thinks that Mozart's letters should be among the books of every library. It is true they are charming by reason of their simplicity, ingenuousness, good nature, sympathetic outlook. These letters are of a singularly honest man to whom music and his family were

everything in life. M. Rolland reminds us that Mozart had been carefully educated; he knew a little Latin; he had learned French, Italian, and English; he had read "Télémaque" and knew who Hamlet was; he owned some books—the works of Molière and Metastasio, poems of Ovid, Wieland, Ewald von Kleist, Moses Mendelssohn's "Phädon," the works of Frederick II, and some mathematical treatises. But one will not find in his letters discussions of pictures, statues, literature, political or economic subjects.

THERE are two imposing volumes of letters by Beethoven. The Goncourt Brothers might look on them as personal documents. While they are valuable, they have not the flavor or the charm of letters written by lesser composers. There was a time when Mendelssohn was considered the prince of letter-writers among musicians. The English used to call attention to Mendelssohn's skill in letter-writing as in sketching neatly. But Mendelssohn in everything was a bit of a prig. There has been much talk about his "sunny disposition." This disposition was often in the shadow cast by composers then living. There is no doubt that Mendelssohn was jealous, envious, call it what one will, of Schumann, Chopin, Berlioz. He praised the dead in unstinted language.

TSCHAIKOWSKY was a self-torturer like Rousseau. His letters are an amazing revelation of character; another volume of "Confessions"; but we are drawn towards Tschaikowsky while we often doubt the sincerity of Rousseau. The letters of Bizet are full of vivacity. Yet for judgments pronounced in these letters, written when he was young, his position as a composer has been assailed. M. Jean Marnold and others argue that because he held these opinions, "Carmen" is only for the bourgeois and the music for "L'Arlésienne" is of little account. Perhaps it is best, after all, never to write a letter, but to preserve the letters of all correspondents.

AMONG the most remarkable letters of musicians are those written by Liszt and Berlioz to the Princess de Wittgenstein. What was the peculiar fascination exerted by this woman? Mme. Viardot saw a good deal of her at Weimar and did not like her. She said that she was always affected. "I am not prudish. . . . I can even admire a liaison of that sort, and prefer it infinitely to the hypocritical virtue of an unfaithful wife; but, good heavens! I can feel no sincerity between Liszt and the Princess, for sincerity cannot be otherwise than simple." It is not easy to fancy friendship between Mme. Viardot and the Princess.

But Henri Maréchal, the composer, was a man of the world who met the Princess at Rome and afterwards corresponded with her. He gives a graphic description of her in his "Souvenirs d'un Musicien." He became acquainted with her in 1873. To him she was indeed an *Altesse*—an *Altesse Impérieuse*, born to command and to be obeyed. She had passed the time when a sensible woman is too anxious about her dress. Her hair was still black; her face had the color that Roman fever leaves; she was thin-lipped, but her eyes were marvellously brilliant and intelligent. She was smoking an enormous cigar. Mme. Judith, the actress, in her book of scandalous gossip, tells how George Sand, superintending a rehearsal of one of her plays, sat astride a chair and smoked an old clay pipe. Maréchal soon found in the opinions of the Princess the plumed romanticism of Liszt, the concise romanticism of Berlioz, and "the prolix and dogmatic" romanticism of Wagner. These three musicians had influenced her judgment or clouded her mind. Perhaps this was because she was not happy in expressing herself in speech, for after a long correspondence which took place afterwards, Maréchal stated that in her letters there was a lofty view of art and a grandeur of aspiration that should be the catechism of all artists worthy the name. In his opinion the three composers owed the best of their works to this influence.

What? But Berlioz's "Fantastic Symphony," "Romeo and Juliet," and "Damnation of Faust" were composed before he was well acquainted with the Princess.

HAS anyone thought of publishing the complete correspondence of the Princess with Liszt, Berlioz, and Maréchal? The last named includes some of her letters in his chapter about her, and we have the letters of Liszt and Berlioz to the Princess. She was a born letter-writer, if the letters to

Maréchal are a fair sample; witty, spontaneous, sharply critical, at times affectionate but without gush, graphically descriptive, full of surprises. Here is a curious passage about Wagner: "Several Frenchmen have been remarked at Bayreuth. Excellent! For if Wagner had parodied, mocked, censured the French in the first place, then there might have been a cause for maintaining rancor against him. But he went to Paris as to a modern Heliopolis. He was dazzled by the Opera House. He would have given his life to be with Gluck, Meyerbeer, Lulli, Cherubini, Spontini and others who were naturalized there. Instead of that, the first time he almost died of hunger, and the last time he was vilified, hissed, as everyone knows."

Maréchal would write a letter of one or two sheets. The reply would take from a dozen to fifteen pages. The Princess had her own ideas about the "ideal" opera; one so perfect that, as Maréchal says, the good Lord alone would have been capable of writing the music.

Occasionally, in the letters published by Maréchal, there is an anecdote. "The Duke of X once said, to get rid of subscribing for an atlas: 'I don't believe in geography.'" Here is a story with a moral, that may be consoling to the "unappreciated" American composer: There was once a man that set off a magnificent firework. No one applauded. Astonished, he looked about him; all the spectators were blind. He wished to take his revenge. He invited men of his own trade, the most celebrated. He said to himself, "They will be surprised, ravished." At the first rocket everyone hissed and made the devil's own din. This is the fate of everyone bringing before his amiable contemporaries either a new idea or a new form of expression. The Princess found the story in Schopenhauer.

At times in her admiration of Liszt she plunged into bathos. "He is finishing 'Via Crucis.' That which he composed last year can be likened only to an odoriferous flame exhaled by Creation around the throne of its Creator." Yet the woman that wrote this also wrote of Wagner: "His 'Parsifal' is only a succession of scenes without visible relationship, illuminated by music; but it is nothing more or less than a set of dioramas, which one sees in the large cities, in which one admires, one by the side of the other, a view of Archangel and one of Pekin; the interior of a Gothic cathedral and a Hindu pagoda."

As Maréchal says, this Princess was certainly Somebody.

WAGNER in his many letters is usually asking assistance in some form or other; sometimes actually begging; often complaining. By the letters addressed by many musicians to Liszt, which have been published, two stand proudly out: Berlioz and Buelow. Read the letters of Berlioz to the Princess. He writes as if he were the proudest aristocrat in France, addressing the intelligent woman, not the Princess. If anything, his tone is the nobler. He freed his mind on every subject. She had asked him what he was doing, thinking, reading. He answered that he frequented reading-rooms and when he went to the Institute he found time to read the "Biographie Universelle" in the library. "I am beginning to be tired of men who were not artists. These poor little rascals called great men inspire in one only an irresistible horror. Cæsar, Augustus, Antony, Alexander, Philip, Peter, and so many others are only bandits. And then the biographers contradict themselves. One clearly sees that they are sure of nothing, that they know nothing. When I reflect that I myself have forgotten certain events, certain characteristic details of my life, I ask how a stranger's pen, at a distance of two thousand years, can retrace the events in the life of men whom the writer has neither seen nor known. History is a cheat, as are so many other accepted things."

THE indefatigable Mr. O. G. Sonneck of the Library of Congress, with Mr. Walter R. Whittlesey, assistant in the Music Division, has published a catalogue of first editions of Stephen C. Foster's songs. Mr. Sonneck in the preface does not vie with Mr. Percy Grainger in purple praise of Foster as a melodist, but he does say that some of the songs possess "the beauty and power of imperishable folk-songs." "The deeper the historical interest in a man of genius grows, the more ramified the desire for bibliographic knowledge about his work is likely to become." One reason for bibliographical interest about these songs is the rarity of the original editions. "The question whether or not all songs published with Foster's name as composer

really were composed by him has been left to others for an answer."

The book will interest all those who recognize the fact that Foster gave to this country songs that are the nearest approach to native folk-song. It has been said that he knew nothing about music. This is not true. He played the flute—he wrote a waltz for four flutes when he was 13 years old—and the flageolet; he studied the piano, and became a pianist of no mean ability; he was well acquainted through study with the works of Mozart, Beethoven, and Weber. Nor was he uneducated, as some say; he knew some Latin and Greek and was proficient in French and German. Fond of improvising, according to report, he sang his own melodies with a plaintive sweetness. He wrote his own verses because he thought the difficulty of harmonizing sounds with words made this necessary.

THERE are music critics in the West, excellent ones in Chicago. We quote from the Oconte (Wis.) *Reporter:* "Mrs. Louise Linder, the accomplished pianist, showed herself an artist gem of the purest water. Her technic seemed perfect and to the writer most marvellous, reminding him of a winding brook, the water rippling over the myriad of white pebbles, while the sun in the dewy morn overflows the whole vista with his sprays of gold, just dispersing the impish, laughing, singing, and since early dawn dancing fairies, while reflecting all the colors of the rainbow from the tiny scales of the thousands of the wily and basking minnows swimming hurriedly past the beholder, oblivious to his surroundings."

The Boston *Globe* read this fine burst and remarked: "Different from one-finger playing."

THE London *Daily Telegraph* speaks of Tausig's version of Bach's Toccata and Fugue in D Minor as "a truly awe-inspiring example of musical frightfulness." The same may be said of any transcription for the piano of an organ work by Bach. When there is so much beautiful music written by him for the piano, why do pianists persist in playing transcriptions and attempting to imitate the majestic roar of the mightier instrument?

A still more "awe-inspiring example of musical frightfulness" is the proposition to hold a peace jubilee with a chorus of 30,000, huge orchestra, etc., in either this city or Chicago. Let it be in Chicago by all means. Will not Mr. Henry T. Finck, who is never weary of protesting against "Jumboism" in art, come at once to the rescue?

Sir Henry Wood recently conducted Tschaikowsky's Pathetic Symphony in London. He slightly accelerated the pace of the third movement, "which always has the effect of a march to battle." This led the *Pall Mall Gazette* to remark: "The progress to the disillusion of the fourth is so poignantly impressive that it is almost questionable whether the performance of the latter is desirable in days when the pessimist is abroad. If music is to bring comfort we prefer that it should end in a note of victory." Why not, then, omit the final movement? The composer was not wholly pleased with it and said shortly before his death that he should rewrite it.

MR. WLADIMIR CERNIKOFF gave a recital in London October 13 to show the qualities of the Clutsam Cradle Keyboard. A rocker like the one fixed to a child's cradle takes the place of the fulcrum pin on the key, so that the resistance to the touch is lessened, while there is exact uniformity for black as well as white. By reducing the duration of the hammer's contact against the string a fuller and longer volume of tone is said to be effected. A critic observed that "rare effects and delicate nuances in execution are available to a degree that they certainly have not been under the old system." This is all very well, and no doubt this cradle keyboard is an ingenious device. Some years ago we heard a young woman exploit in public the Jankó Keyboard. There was much talk about it then. What has become of the keyboard? We have heard "rare effects and delicate nuances" produced by Messrs. de Pachmann, Paderewski, Gabrilowitsch, Siloti, Copeland, Bauer, not to mention others, by the manipulation of a common or garden keyboard.

We are informed by a London critic that Marguerites in Gounod's "Faust" are of two kinds: those who visualise the part and those who sing the music, and they seldom meet. The reviewer proceeds: "Miss Carrie Tubb

sang the music splendidly." Miss Tubb! *Absit omen!* And yet she may be svelte or a *fausse maigre* on and off the stage.

IN THIS performance of "Faust" Mr. Robert Radford as Mephistopheles wore black and thus excited remark. Why should there always be the customary red? Victor Maurel years ago excited attention in Paris because he wore a black doublet. The last time we saw him in the part, when he was with the San Carlo Company, one of his costumes was of mouse color. Nothing is more absurd than the usual costume worn by Mephistopheles when he is among the villagers. Anyone dressed in this manner would have been taken by the honest folk as a fantastic wandering juggler or a madman. The Prince of Darkness is a gentleman. Coleridge tells us how he arrayed himself when he once visited his snug little farm, the earth, to see how his stock went on:

And how then was the Devil drest?
O! he was in his Sunday's best:
His jacket was red and his breeches were blue,
And there was a hole where the tail came through.

Here is an authority to be quoted against us. We shall not quibble or debate whether Mephistopheles is not one of Satan's chief advisers. Nor shall we go into the symbolism of colors. Caraccioli in his "Livre à la mode" says that the color rose is libertine, affected by daughters of joy; that red is used chiefly by women, wrinkled by debauchery, to paint the face. Some affirm that red is symbolical of cruelty, wrath, fire, zeal—and even modesty. We read in "La Liturgie Sacrée" (1678) that red is worn in the church in memory of the apostles and the martyrs, because it is the color of the blood which they shed in defence of the faith. There is a curious application of red to our Saviour found in a learned work, "Lettres sur Jésus-Christ," by Cl. Rossignol (Paris, 1841). An author of the 17th century says that red is symbolical of charity.

See how learned men, deep thinkers, disagree. As a lover of the theatre, we have seen for years Satan, Samiel Mephistopheles, any potentate or imp of the infernal regions, rise on a trap in a red glare. The color red is associated in the minds of the great majority with Satan, his court, his cohorts, his dwelling place. Still we maintain that Mephistopheles should have more than one suit when he is travelling incog.

MR. EDWIN EVANS contributed an entertaining article to the *Pall Mall Gazette* about war audiences. He finds a marked difference between this musical season and the last. The chief question during the promenade concert season was whether Wagner's music should be played. "The discussions that took place were not irrelevant. On the contrary, psychologically they touched the very heart of things. But they took no account of the new power of audiences, the one factor of material importance. The problem was to 'carry on' for an indefinite time of stress—to maintain music as a going concern. Its solution depended not upon arguments in favor of this or that music, but upon the readiness of audiences to support any music." Now, under present conditions the largest audience that can be got together does not balance the accounts, and the taste of the minority cannot be consulted. The loyal nucleus is nowhere progressive, "for that is the prerogative of minorities." It has no great curiosity concerning new music, hence "novelties" must go, for they do not attract the majority. (It is so in this country, and Mr. Grau was wiser in his day and generation than the children of light.) "The nearest approach to an audience of which the nucleus is not adverse to adventure will be found at some of the chamber concerts." Mr. Evans thinks the Royal Philharmonic Society is a special case. "The axis of its audience has been for some time inclining towards mild adventure, and even the extreme right is becoming accustomed to the sensation." Mr. Beecham has a bundle of scores under his arm and "an infectious buoyancy of spirit." Think of it! Stravinsky's "Petroushka" on the opening night! "That is as far as he dares to go. "His personality may carry the audience along so far. It is worth risking. To go further would be to cater deliberately for a minority, and there would be audible groans in the box-office."

The question now is of ways and means. "The turn of the cognoscenti will come later on. I am not sure that a course of musical plain living is not good for us. The fare has been over-rich and there was some musical dyspepsia about."

The Development of the Lied

By Sigmund Spaeth

THE term "Kunstlied" was first applied by the Germans merely to the contrapuntal arrangement of a song by a skilled musician. Later, however, the word acquired a much larger meaning and was used to describe almost any song written with conscious art by an individual composer. As it is now understood, the shorter form, "Lied," refers in the technical phraseology of music to the most serious and advanced type of "Kunstlied" or "art-song." It is assumed to be a composition for a single voice, with instrumental accompaniment, and exhibiting a close relation between words and music.

As may be imagined, the "Volkslied," with its easy, tuneful melody, repeated through as many stanzas as might be desired, found much more general favor than the early, artificial attempts at the "Kunstlied." A small group of German composers of the eighteenth century devoted themselves to writing "arias" and "odes," in which the devices of art were given a much greater importance than the natural beauties of melody and harmony. Yet these composers, while they made very little impression on their own generation, must be credited with laying the foundations of the art-song of the future. They insisted upon a correct correspondence of musical and verbal accents, and attempted to give expression to the details of meaning in the texts which they employed.

In this group was J. P. Kirnberger, a scholarly musician, who has been called the inventor of the "durchkomponiertes Lied," that is, the form of song in which the music follows the words throughout, instead of remaining the same for each stanza. Whether or not Kirnberger merits this honor, a greater importance must be attached to the work of C. P. E. Bach, who, by his settings of Gellert's "Geistliche Oden," became, according to his biographer, C. Bitter, "the founder and creator of the German 'Lied' in its present sense."

But while the composers of "Arien und Oden" could make little headway against the popularity of the "Volkslied," the latter quickly succumbed when met upon its own ground. The surprising victory of the "Kunstlied" was won by the simple device of composing melodies similar in character to the folk-tunes but so much better fitted to their words that even the dullest intelligence perceived the difference. This compromise between art-song and folk-song is generally known as "volksthümlich," a term which, while really untranslatable, may be suggested by the English word "popular." As it was used successfully by the greatest German composers, the importance of this "folk-like" form of song must not be underrated. It was the first real attempt to retain the full beauty of a melody while still adapting it consistently to the meaning of its text, and while it did not attain the ideal balance of such perfect songs as Schubert's, it was still a vast improvement over the uninspired artificialities of the "arias" and "odes."

J. A. Hiller was the first composer to secure general recognition for his "volksthümliche Lieder," all of which appeared in "Singspiele" or light operas. His contemporary, J. A. P. Schulz, won even greater success, largely because of the care with which he selected his verses. The rapid development of German lyric poetry proved the best incentive to artistic song-writing, and the composers both of "popular" songs and of true "art-songs" profited much by the inspiration of such writers as Körner, Brentano, and Uhland.

The genius of Goethe was almost entirely responsible for the songs of two composers of the end of the eighteenth century, J. F. Reichardt and C. F. Zelter. The latter was one of the blindest worshippers of the great poet, and in return for this devotion Goethe did Zelter the honor of preferring his settings to those of all other composers, even Beethoven and Schubert. Needless to say, this judgment has not been shared by unprejudiced critics, and Zelter's songs now rest in a well-merited oblivion. Reichardt's work was of a higher grade, chiefly because he gave his text every chance to speak for itself. His settings were practically musical declamations, in the rhythm of the verses, with the melody always subordinate to the words. By this method he established himself as the forerunner of Schubert and Schumann. His theory was in the main correct, but he lacked the inspiration of the true musical creator. Reichardt's setting of Tieck's *Lied der Nacht*

may be regarded as his best song. Both Zelter and Reichardt won popularity in their day by their ballads, a form of German song first used successfully by J. R. Zumsteeg. The latter's versions of *Lenore* and *Ritter Toggenburg* are among his best songs, but their interest is now chiefly historical.

The great German composers of this time were slow in giving serious attention to the "Lied." They were occupied with the larger forms of composition and evidently hesitated to waste melodic inspiration on works of such slight compass. The real possibilities of the song-form had not as yet been sounded, and the ease with which the composers of the "volksthümliche Lieder" produced their melodious trifles naturally led the more serious musicians to consider the "Lied" as quite unworthy of their powers. Johann Sebastian Bach clearly proved his ability to write artistic songs through the remarkable arias in his cantatas and by the dramatic nature of his choral works. But he left very few specimens of actual "Lieder." His *Erbauliche Gedanken eines Tabakrauchers* is admittedly genuine, but the charming little song *Willst du dein Herz mir schenken?* is now generally attributed to Giovannini. A simple and sincere love-song, *Bist du bei mir,* and the "Geistliche Arien," *Gieb dich zufrieden* and *Schlummert ein, ihr matten Augen,* may be included among Bach's contributions to the development of the "Lied."

Händel's influence on song-writing was exercised chiefly through his oratorios and operas. A volume of his "German, Italian, and English Songs and Airs" has been published by the Händel-Gesellschaft, but it is difficult to say how many of these are genuine. Many of the English songs are undoubtedly adaptations of Italian melodies to English words. A *Hunting Song,* for bass voice, is among the few whose originality is undisputed.

Gluck really belonged to the period of the "Arien und Oden," but his theories were far in advance of those of his contemporaries. The reforms which he carried out successfully in the field of operatic composition he tried to apply also to song-writing. In his preface to "Alceste" he spoke of the relation of music to poetry as "much the same as that of harmonious coloring and well-disposed light and shade to an accurate drawing, which animates the figures without altering their outlines." A letter written by Gluck to La Harpe in 1777 contains the sentence: "The union between the air and the words should be so close that the poem should seem made for the music no less than the music for the poem." The practical demonstration of these theories, however, was disappointing. Gluck's best efforts were unquestionably confined to his operas, and the few songs which he wrote, chiefly settings of Klopstock's odes, are distinctly uninspired. *Willkommen, O silberner Mond* is a good example of his work.

With the advent of Joseph Haydn the German "Lied" began to show a very definite improvement. Haydn's prolific inspiration expressed itself in more than forty original songs, and he also arranged a number of Scottish and Welsh national melodies. His settings have been disparaged as being purely instrumental in character, with no regard for the accent or the meaning of the words. This is only partly true. Haydn was, as a rule, unfortunate in his choice of texts, but even when they were clearly uninspired he sincerely attempted to make his music express their meaning. In many cases his melodies are far superior to the words.

Ein kleines Haus is a good example of Haydn's earlier style. The chief theme is given in the introduction, and the greater part of the accompaniment consists of the melody itself, simply harmonized. Although the song is quite short, it is "durchkomponiert" or "synthetic" in its method. The significance of the words is well brought out by the setting of such phrases as "das schöne Glück, Freund, neidest du es mir?" and "ich theilt' es gern mit dir," while the accompaniment clearly suggests the "Lied der Lerche" and "der Arbeit froher Muth."

Lob der Faulheit is an effectively humorous bit of dramatic burlesque. The word "Faulheit" is set to a musical imitation of a yawn, and the line, "ach! ich gähn'! ich werde matt" is punctuated with rests, giving a very realistic impression of sleepiness. This effect is increased by the chromatic progressions and broken octaves of the accompaniment. The two measures added after the voice is silent give a finishing touch of snoring somnolence.

Liebes Mädchen, hör' mir zu is a charmingly melodious song of the "popular" style, strophic in form and with a graceful accom-

paniment. The simple words demand no dramatic realism for their expression, but fit the melody to perfection. This is distinctly the best of Haydn's German songs.

In his settings of English words, however, Haydn shows still greater progress toward the ideal combination of text and music. *The Mermaid's Song* ("Die Seejungfer") is full of sparkling life, with imitations of the dancing waves in the accompaniment. A dramatic contrast is exhibited in the *Shepherd Song* ("Schäferlied") between the sprightly advice of the optimistic mother and the halting cadence of the desolate shepherdess who has lost her lover. *Sympathy,* with text adapted from Metastasio, is an elaborate song, protracted to a rather wearisome length. Its chief merit lies in its variety of harmonic color. *She never told her love* ("Stets barg die Liebe sie") from Shakespeare's "Twelfth Night" may be considered Haydn's most successful English song, and shows how much he could accomplish when favored by poetic words. With a full appreciation of the dramatic force of the few lines, he built up a truly synthetic musical interpretation in which the introduction and the intermediate instrumental passages are quite as important as the actual vocal part and its accompaniment. Of the thirty-nine measures of the complete song, eighteen are entirely instrumental, while in six of the remaining twenty-one the voice is given but a single note. The *Spirit Song* and *O tuneful voice* ("O süsser Ton") were both results of Haydn's second visit to England, being written "for an English lady of position." The second of these is probably his most elaborate song. It is synthetic in form and there are strong dramatic touches. Musically, however, it is not as interesting as some of Haydn's simpler "Lieder." It would seem natural to include in this list the famous Austrian national hymn, *Gott erhalte Franz den Kaiser,* Haydn's best known and most popular song. But while its stirring melody is a fine expression of patriotism, it is clearly intended to be sung by many voices in unison or harmony, and therefore plays no part in the development of the "Kunstlied." Moreover, it is admittedly based upon a popular Croatian folk-song, which separates it still further from the type of art-song under discussion.

While Haydn was primarily an instrumental composer (his songs often give the impression of being fragments of string-quartets), Mozart made a special study of the voice and its possibilities. His extreme versatility and the genius for vocal composition displayed in his operatic airs would seem to have made Mozart an ideal composer of "Lieder." Yet his contributions to the literature of art-song are comparatively insignificant. An explanation may be found in the oppressive poverty which pursued the composer all through his life. He was practically forced to devote himself to those forms of music which promised an immediate financial return. At a time when song-recitals, in the modern sense of the word, were absolutely unknown, no professional advantages could be secured by writing "Lieder." It may be assumed, however, that if Mozart had lived longer, and had ever attained to comparatively easy circumstances, the work of the German poets and the constant improvements in the structure of the pianoforte would have inspired him to write songs quite as remarkable as those of Schubert himself.

Das Veilchen will bear comparison with the work of any of the later composers of art-song, and may unhesitatingly be called the most perfect "Lied" written up to that time. The simple theme, first stated in the introduction, is admirably fitted to Goethe's text. Particularly effective is the phrase, "Es war ein herzigs Veilchen," which is again beautifully introduced at the very end of the song. The violet's yearnings ("Ach! denkt das Veilchen, wär' ich nur die schönste Blume der Natur!") are expressed by a change to the key of G minor. (The song as a whole is in G major.) This changes, in turn, to B-flat major, as the violet's hopes of recognition increase. The disappointment is foreshadowed by still another change of key, this time to a gloomy E-flat major. The return to the original key is managed with extraordinary skill, every chord seeming to have an emotional significance. There is a gentle tragedy in the phrase "ertrat das arme Veilchen," following which a real dramatic climax is built up on the words "und sterb' ich denn, so sterb' ich doch durch sie." The pathos of the situation is intensified by the quiet comment of the closing phrases: "Das arme Veilchen! Es war ein herzigs Veilchen!"

Der Zauberer is a coquettish little pastoral, somewhat similar to the French "bergerettes" of the same period. There is a suggestion of

dramatic treatment in the phrase, "ich seufzte, zitterte," but otherwise the song is conventional. *Abendempfindung* is a fairly elaborate setting of an artificial and banal text. It is "durchkomponiert" in form, and the accompaniment exhibits a number of ingenious modulations. *An Chloe,* likewise "durchkomponiert," has a delightful melody, which, however, is thoroughly instrumental in character. There are several instances of unnatural accentuation, and the constant repetition of individual words and phrases gives the impression of studied artificiality. Very different in character is *Unglückliche Liebe,* a highly dramatic song written in a style approximating recitative. The contrast is well brought out between the resentful defiance of the first part and the desolate sorrow of the concluding lines. There is an evident suggestion of flickering flames in the accompaniment to the words "Ihr brennet nun," adding a realistic detail to the picture of the lovelorn maiden burning the poems of the unfaithful one.

Another dainty pastoral in the manner of *Der Zauberer* is *Die Verschweigung.* Its strophic form causes one very bad accent in the second stanza, but this single defect may well be forgiven in view of the captivating melody, characteristically Mozartian in its simplicity. *Sehnsucht nacht dem Frühling,* a children's song, also strophic in form, has a rollicking tune which might easily pass for a real folk-song. It fulfils its purpose admirably. The beautiful *Wiegenlied* beginning "Schlafe, mein Prinzchen, schlaf ein," was for a long time attributed to Mozart, but has been conclusively proved the work of Bernhard Flies. The question of authorship, however, does not affect its value as a simple, melodious lullaby. *Sei du mein Trost, Das Lied der Trennung,* and *Ich würd' auf meinem Pfad* may be added to the list of Mozart's contributions to the literature of the "Kunstlied."

(*To be concluded.*)

THE FUTURE IN MUSIC

By Sydney Grew

THE inner relationship of music and poetry has ever been a subject of importance to musicians, though not of necessity to poets. The latter, in general, have proved themselves able to build up, and to support, their art alone. The definite character of their poems, the concrete nature of their material, and the more or less pronounced tangibility of their thoughts, are qualities which have combined to make of poets a grandly self-contained group of men and women—self-contained, if not altogether self-sufficient. Few poets have felt it within them to rear their art upon abstract foundations. Shakespeare, but a few generations removed from the vast architectural energy of the late Middle Ages, had no use for the sublime abstraction which expressed itself in churches and palaces; and Tennyson, whose life and work linked together the elderly Beethoven and the juvenile Strauss, had no need for the spreading immensity of thought and feeling which belongs to music. At times, however, poets arise whose nature demands some of the essential qualities of music. Such poets are generally men and women of less sophisticated spirit than is common among their family. Their view of things is less verbally direct, though their interests and sympathies are no less "poetical." The nineteenth century, opening with the maturity of William Blake, gave us two men poets of this class—Browning and Whitman—Browning, whose love-passion transcends Wagner's and whose intense artistic intellectuality surpasses Beethoven's (so far as perfection can exceed perfection); and Whitman, whose tender humanity and pervading romanticism equals Bach's and whose apprehension of cosmic facts has not yet been paralleled by musician. Among women poets of the century, Christina Rossetti was touched with the same transcendental spirituality. But, in the main, poetry has existed independently of music. It was a great art before music was an art at all, and most poets will ever continue their works by ways unknown and unknowable to musicians.

The case is entirely different with us. Of all musicians, Mozart and Beethoven alone were able to fix themselves upon points of entire and absolute independency. Bach seems ever to have had running through his veins the blood of poetry. His instrumental works speak with a clarity almost verbal. The great fugues stand out from a background of words, and the preludes are pictures of definite happenings. The suites are stories. Even

the experimental pieces for clavier have a poetical definiteness, such examples as the *recitatives* in the little-known Fantasie-Prelude in A minor (Peter's Ed., No. 215, p. 1), having less intellectual ambiguity than many passages of the "Hamlet" speeches, of the "Rabbi-ben-Ezra" of Browning, or of the "Ode on Immortality" of Wordsworth. It is, indeed, scarcely an exaggeration to say that nearest to Wagner in the domain of poetically dependent music is Bach. Palestrina, so far as we know, wrote no line that was not directly associated with words; and Haydn never removed his finger from the pulse of what was then the natural world of everyday life and conduct. But Mozart and Beethoven (and Schubert also, in so far as he inclined toward these two men) achieved at once a spiritual abstraction and a material absolutism which finds its parallel in the sister art only with such poets as Tennyson. I feel that Mozart, set in a world where words were unknown, would have sang as birds do; and that Beethoven, cast into a revolutionary existence which was otherwise confined to expression by means of gesture, painting and sculpture, would still have poured out his spiritual messages; whereas Bach and Wagner, placed similarly, would have been well nigh speechless. And as Bach and Wagner are neither smaller nor greater than Mozart and Beethoven, nor in any way less significant in the general scheme of things musical, it may be taken as proven that music (in one aspect) depends upon poetry in a way unique among great arts.

The present is one of those initiatory periods when music draws most closely to poetry—now, for the first time in history, to secular poetry. We of the twentieth century constitute an age of enquiry and experiment. We are pioneers, clearing the way for the future. There is little or nothing of a completing value in our labors. Bach, while he set up a sign-post for the twentieth century, at the same gathered together and completed what had been prepared by three or four earlier generations. Beethoven leaped like a young gladiator into the arena of his day, and before his thirtieth year had marked the victory for his own. We to-day have no Bach or Beethoven. Our composers are akin to the men of the seventeenth century—to Kuhnau, Krieger, Böhm, Pachelbel and the host of others whose names attend historically upon Bach's. Our music is as much a striving for freshness and newness as was Galluppi's and Paradisi's; and like the pianoforte sonatas of the latter, so will it (*i.e.* our music) eventually become, not "classical" or "ancient," but merely "old-fashioned" and "obsolete."

The future of music might, therefore, be prognosticated from a consideration of the standpoint of music and poetry in a state of mutual influence and interaction. The same could perhaps be said in part of poetry. We see how Browning's understanding love of music affected his poems (which, despite the accepted literary view, have a perfection lacking in the forms of his contemporary, the superb stylist Tennyson—"The Lotus-Eaters" is structurally commonplace beside "Charles Avison"). In the same way we see how Wagner's art depended upon his attitude to poetical thought. We can see even more clearly how entire phases of musical development have moved in agreement with prevailing poetic characteristics and conditions. This last is so true that only a brief acquaintance with the circumstances under which the modern mind developed is needed to show us, not only why modern music should arise when it did, but also why it could not (by any human possibility) have arisen at any other period. That is to say, a brief study of medieval thought shows us that the art of Bach and Beethoven was as impossible in Greece and Rome two thousand years ago, when the prevailing poetical attitude of mankind was different from that of to-day, as it is now in Patagonia or Greenland, where equally non-modern conditions prevail. Hence the above remark that the constructively critical mind could hazard a forecast of the future of music from a study of its past in association with poetry. For the present, however, I have merely to produce from the foregoing a justification of the generally held belief that the command of music (so gradually but surely passing from Teutonic peoples) is destined eventually to rest for a while with those of Anglo-Saxon origins, of which the most representative dwell in England and northern America.

It is necessary to assume that, different though they be in method and manner, music

and poetry have fundamentally the same inspirational bases. It is necessary to assume also that the race great in poetry is eventually great in music—though this latter is no assumption in the light of Dante and Palestrina, and the great Teutonic minnesingers and religious poets and Bach and Beethoven. We thereupon discover immediate evidence that the English-speaking world is well equipped for musical pre-eminence. The successive ages of Chaucer, Shakespeare, Milton, Wordsworth, and Browning and. Whitman, prove our permanent possession of the finest poetical spirit. The collateral ages of Dunstable, Orlando Gibbons, Handel (who was an English musician of foreign extraction, born and bred abroad), and Delius and Elgar, prove our further possession of those mysterious depths of soul which, passing beyond the range of the mind, escape the power of poetry and rest almost undisturbed with music. And the contemporary Anglo-Saxon poetical and musical energy proves that we have not yet reached a stage of careless mentality and spiritual sluggishness, in which alone lies the ultimate ruin of these two arts.

And if Anglo-Saxondom has no poetical bar against winning first place in music, neither has it any general economic bar. Throughout England and America to-day is a ruthless determination to achieve new and better conditions of life and thought—a determination which, floating on similar waves of revolutionary reform, carried to fruition the wonderful generations of Palestrina, Bach, Beethoven and Wagner. Music never flourishes in a stagnant world. It belongs to what is eternally moving. When a generation is decadent, its music is not music; when it is weak and feeble, its music is weak and feeble likewise. Great music comes from man only when his soul is stirred by sympathetic understanding of his fellows. Music scarcely existed prior to the new humanism of the Renaissance. It had no home in the close, reserved intellectualities of Greece and Rome, nor in the symbolizing imaginativeness of the Middle Ages. It belongs exclusively to the modern dispensation, of which no more vital demonstration is made to-day than in England and the United States.

Already we are doing no small work in music; but our efforts lack unified spontaneity. Much of the music we send out lacks, indeed, sincerity—or if not that, at least disinterestedness. The spirit of jealousy and self-glorification is still abroad. We have not yet reached the high and pure level of Bach and Beethoven, where nothing was tolerated or considered but what aided the recording of beautiful experiences. We still have our worldliness in our Liszts and Raffs, and our smallness in our Matthesons and Hummels.

As the world changes, however, we shall change with it. In the main, all things musical are harking forward. Only unconsciously are we building upon the past. Of the score of musical geniuses at work to-day, Strauss is probably the only one whose creations will, a century hence, stand out as *sui generis*. We have no compact personality of the order of Palestrina, Bach, Mozart, and Beethoven, Brahms and Wagner. Our novelties have not the air of inevitability found in culminating art. We belong to Marlowe rather than to Shakespeare. But if the garden flourishes weeds, it is a sure sign that it will flourish choice flowers. Only the desert is hopeless; and we who are immediate heirs to the nineteenth century are not by any means set in an arid land. As we apprehend the thoughts expressed in poetry from Coleridge, Wordsworth and Shelley, to Browning, Longfellow and Whitman, so shall we translate them into the finality of music, and so shall we produce the English response to the work of Beethoven.

One thing is assured: This coming Anglo-Saxon musical genius will be as much poet as musician, as great a master (or understander) of words as of sounds, as capable of dramatic insight as of lyrical vision, and as true to himself as sincere to his art. Such men are rare; but they exist, and we have had a full measure of them. Our English and American composers will most effectually hasten the day, first by reading poetry into whatever contains it, and, secondly, by developing in themselves unreserved spontaneity of thought and unmitigated sincerity of feeling—for of such is the Kingdom of Art.

THE MUNICIPAL SONG CONTEST OF THE CITY OF BALTIMORE

The mayor of Baltimore, the Hon. James H. Preston, announces the offer of $250 in gold for the best original musical setting of the prize poem on "Baltimore," to be used as the Municipal Anthem. The judges of the competition will be Harold Randolph, Director of the Peabody Conservatory of Music; Henrietta Baker Low, former Supervisor of Music in the Baltimore Public Schools; John Itzel, composer and conductor. The competition will close December 1, 1915. All manuscripts must be addressed to The Municipal Song Contest, care of Frederick R. Huber, Peabody Institute, Baltimore, Md.

The programme of the Second Eisteddfod of the American Druid Society, of Shenandoah, Pa., November 25, is as follows: 1. Chief choral competition, mixed voices (not less than sixty in number), O Father Whose Almighty Power, Judas Maccabaeus, by Handel. Prize, $200; A silver cup to successful leader, donated by Mr. Luke Bowen. 2. Male chorus (not less than thirty-five voices), Little Church, by Becker. Prize, $100. 3. Glee, mixed voices (twenty to thirty in number), Last Rose, by Ambrose Lloyd. Prize, $50. 4. Children's choir, two parts: I Sing Because I Love to Sing, by Pinsuti. First Prize, $25; Second Prize, $15; Third Prize, $10. 5. Male quartette, Annie Laurie, by A. Geibel. Prize, $10. Prize donated by Dr. W. N. Stein. 6. Duet, tenor and bass, The Battle Eve, by Theo. Bonheur. Prize, $8. 7. Duet, soprano and alto, O Lord, We Adore Thee, by Geo. Mark Evans. Prize, $8. 8. Soprano solo, in key of E, I Know That My Redeemer Liveth, by G. F. Handel. Prize, $5. 9. Tenor solo, in key of D, I Am Waiting, by Birch. Prize, $5. Prize donated by John Perrong. 10. Alto solo, in key of F, Alone on the Raft, by Paul Rodney. Prize, $5. 11. Baritone solo, Sailor's Grave, by A. S. Sullivan. Prize, $5. 12. Bass solo, in key of D, The Bugler, by Pinsuti. Prize, $5. 13. Children's solo, ages eight to fifteen years, The Touch of His Hand on Mine, Great Revival Hymns No. 2. Prize, $3. 14. Tot's solo, ages eight year and under, My Jesus, I Love Thee, Great Revival Hymns No. 2. Prize, $3. 15. Piano solo, ages fifteen years and under, Æolian Harp, by Sydney Smith, Century Edition. First Prize, $2.50; Second Prize, $1.50; Third Prize, $1. 16. Amateur solo (for those who have never won a prize), Perfect Day, by Cary Jacobs. Any key. Prize, $5. Adjudicators: Music, J. Powell Jones, Cleveland, Ohio.

Editor, New Music Review, The H. W. Gray Company, 2 West 45th Street, New York City.

DEAR SIR:

A paintr is jere
Ze best of jurop
En dif iu dusinck
Zat ai ce tu moes
Drai mi en julci
Me drain is bolo
Mai colorein fein
Ein fuol of biuti.

No, this not English as sung in "opera in English," though it easily could be. It is a mock-English aria in Rutini's Opera, I matrimoni in maschera, Venice, 1765.

Isn't the phonetic spelling of "And full of beauty" deliciously Italian? But "And if you do think" takes the cake.

Very truly yours,

O. G. SONNECK.

Concerts of the Month

ÆOLIAN HALL

15. Aft. Song Recital, Caroline Hudson-Alexander.
16. Aft. Song Recital, Elizabeth Gutman.
16. Eve. Violin Recital, Ferencz Hegedüs.
17. Aft. Piano Recital, Winifred Christie.
18. Eve. Song Recital, Mary Jordan.
19. Aft. Song Recital, Mme. Chilson Ohrman.
19. Eve. Violin Recital, David Hochstein.
20. Aft. Joint Recital, Harold Bauer-Pablo Casals.
20. Eve. Violin Recital, Vera Barstow.
21. Aft. Symphony Society of New York, John Powell, Soloist.
23. Aft. Song Recital, Christine Miller.
23. Eve. Margulies Trio.
24. Aft. Piano Recital, George Copeland.
25. Eve. Song Recital, Lois Ewell.
26. Aft. Violin Recital, Albert Spalding.
26. Eve. Edith Rubel Trio.
27. Aft. Piano Recital, Leo Ornstein.
27. Eve. Violin Recital, Sascha Jacobsen.
28. Aft. Symphony Society of New York, Julia Culp, Soloist.
29. Aft. Piano Recital, Louis Cornell.
29. Eve. Piano Recital, Victor Wittgenstein.
30. Aft. Joint Recital, André Tourret Camille Ducreus.
30. Eve. Flonzaley Quartet.
1. Aft. Piano Recital, Arthur Shattuck.
2. Aft. Piano Recital, Katherine Goodson.
2. Eve. Song Recital, Seymoure Bulkley.
3. Aft. Symphony Society of New York, Harold Bauer, Soloist.
3. Eve. Piano Recital, Charles Cooper.
4. Aft. Piano Recital, Erniest Hutcheson.
4. Eve. Joint Recital, Shanna Cumming—Harry Rowe Shelley.
5. Aft. Symphony Society of New York, Harold Bauer, Soloist.

CARNEGIE HALL

1. Eve. Operatic Concert Benefit of Italian War Sufferers.
2. Aft. Song Recital, Mme. Schumann-Heink.
4. Eve. Boston Symphony Orchestra.
6. Aft. Boston Symphony Orchestra.
7. Aft. Song Recital, John McCormack.
8. Eve. Song Recital, Percy Hemus.
9. Aft. Song Recital, Mme. Frances Alda.
11. Eve. Philharmonic Society.
12. Aft. Philharmonic Society.
13. Aft. Piano Recital, Leopold Godowsky.
14. Aft. Philharmonic Society.
16. Aft. Piano Recital, Mme. Fannie Bloomfield Zeisler.
16. Eve. Concert and Meeting of the Humanitarian Cult. Soloists: Mme. Rappold, Godowsky and Hartman.
17. Aft. Piano Recital, Ernest Schelling.
18. Eve. Philharmonic Society.
19. Aft. Philharmonic Society.
20. Aft. Symphony Concert for Young People.
21. Aft. Song Recital, John McCormack.
23. Aft. Song Recital, Herbert Witherspoon.

An interesting programme book of organ recitals is issued by Cornell University. It contains a list of thirty-eight recitals played by the University organist, James T. Quarles, with short biographical sketches of each composition. Of these recitals twenty were given in Sage Hall on the organ built by the E. M. Skinner Co. in 1909, and eighteen in Bailey Hall on a new organ, four manuals, seventy-nine stops, built by J. W. Steere & Co. in 1904. A brief summary of the programme presented reveals the following data:

Total number of pieces performed	199
Works by J. S. Bach	13
Sonatas, Symphonies, Suites and Overtures	26
Miscellaneous	68
Transcriptions	92

Ecclesiastical Music

EDITED BY

G. EDWARD STUBBS, MUS. DOC.

THE Bishop of Chester's attack upon *The English Hymnal* has brought forth vigorous answers in defence of the book. Mr. Geoffry Shaw, inspector to the board of education, who read a paper at the Summer School of Music at Oxford last month on "The Organization of Singing," declares that *The English Hymnal* represents a decided musical advance in hymn books. "It is admirably suited to congregational singing, and attention has been given to the keys of the tunes from that point of view. One can find in the book soft and plaintive tunes as well as the broad and stirring types of melody—indeed, many of the former kind are some of the most beautiful hymns in all music. I cannot tell what a revelation this book has been to some of us, and what an inspiration it has been to all of us. If authority were to ban this book, the cause of Church music would receive a terrible setback."

The Archdeacon of Aston (The Ven. G. L. H. Gardner), one of the Church music reformers who preached a sermon before the Summer School, says that, viewed broadly, this hymnal is an enormous advance on what has preceded it. "When one has the opportunity of joining in some of its words and some of its tunes, the effect, after what one is usually accustomed to, is like going into the fresh air after being shut up in a stuffy room. Many of the hymns and most of the tunes bring to us a larger and nobler conception of worship. It will be a serious loss if this effort to raise our psalmody to better things is put on an *index expurgatorius* by authority." A contributor to the *Morning Post* (London) says: "It is a significant commentary on the Bishop of Chester's action that at the Summer School of Church Music recently held at Oxford, all the hymns were chosen from *The English Hymnal.*"

GREAT is the force of example! "Popular Vespers," which has hitherto been the "attraction" at a certain West Side church, has now invaded the East Side. This up-to-date "service" (?) can now be heard at ———— Church, with all the distinctive characteristics of the original model—special solos for the violin, harp, voice, cornet, wood-wind, and what-not.

But the Methodist Episcopal Church is not to be outdone by the "Protestant Episcopal" in "drawing" the general public. We are told by the *New York Times* that:

"The New York Conference of the Methodist Episcopal Church gave its approval yesterday to several essentially modern methods of drawing people to church. Among them were:

"Holding moving-picture performances in the churches or the church buildings.

"Utilizing brass bands or orchestras to draw the general public.

"It was at the first annual 'church efficiency' conference of the New York Conference, held yesterday at Grace Methodist Episcopal Church, in West 104th Street, that these methods were described. The Rev. Dr. Christian F. Reisner, the pastor of Grace Church, was the prime mover in calling the conference together, and the clergymen present were called on for definitions of the term 'church efficiency.' Dr. Reisner described it as 'delivering the goods.'"

MR. W. T. BEST, when he was at the height of his career and universally acknowledged to be the world's finest organist, could not help feeling that the concert organist did not command the respect and homage accorded by the public to the concert pianist. This attitude on the part of music lovers he resented bitterly on the ground that it was exceedingly unjust and inconsistent.

It is not customary for pianists to look upon organists as their equals in the concert world. And for this reason the opinion of the great von Bulow, who regarded the organ as an instrument of paramount importance, and Mr. Best as a player of amazing ability, is of peculiar interest. The famous pianist happened to be in Glasgow when Mr. Best was giving recitals in St. Andrew's Hall (then known as

the Public Hall), and after attending one of the performances he thus expressed himself to a reporter of the *Glasgow Herald* (November 23, 1877):

"I never met with an organ so good in Germany, the instruments there not having the same amount of expression and flexibility—most delicate and exquisite *nuances*—that hearing the diminuendi and crescendi was to me a new sensation. If I would longer listen to an organ like this, and a player like Mr. Best, I would, were I not grown too old, jeopardize my pianistical career, and begin to study the organ, where certainly I would be able to display much more eloquence as Beethoven's and Chopin's speaker. In short, despite having been exceptionally fatigued by your consecutive concerts and numerous rehearsals, I listened with the most eager attention from the first to the last note of Mr. Best's recital."

Since that time there has been an extraordinary advance made in organ construction, and consequently in organ playing. The piano has remained practically what it was. Yet the most eminent organists cannot command the concert prices paid to hear such men as Paderewski, Bauer, Godowsky, Gabrilowitsch, and Rosenthal. The explanation is perhaps to be found in the fact that the piano is the instrument "of the masses," whereas the organ is but little understood and (comparatively) little appreciated.

CLERGYMEN who undertake to sing the priest's part in the choral service "perform a most responsible duty, which is in most cases very unworthily carried out," according to Dr. A. H. Mann of Kings College, Cambridge. During a lecture recently delivered at Norwich on "Improvements in Various Parts of Our Musical Service," this distinguished organist took occasion to say:

"With regard to the Preces, Versicles, and Responses, these should form a kind of duet between the clergyman and the choir, and to secure a proper and satisfactory effect there ought to be no ugly gaps; strict time and even pitch should be observed, and a oneness of spirit should be displayed by clergy and choir. If the 'cantor' fails to stick faithfully to his note and to keep absolutely strict time, it is impossible for the choir to take up their response satisfactorily. If a clergyman likes, he can perform his part in such a way that no choir, not even if it consisted entirely of angels, can get into any time at all, neither commencing nor continuing; he can easily cause these 'duets' to become a fearful failure; therefore he has a most responsible duty to perform, a duty which I am obliged to admit is, in most instances, very unworthily carried out. Frequently a choir is blamed for singing the responses badly, and the poor, unfortunate choirmaster is roundly rated for the same, whilst the whole blame for such work ought to be showered on the clerical head."

There are indeed few choirmasters who have not suffered blame for the shortcomings of the clergy in choral matters; if lectures on the part of representative musicians will right the evil, by all means let us have more of them.

In England the *unaccompanied* choral service is much more in vogue than it is in this country; consequently, the work done by the precentor is of more importance to the choristers. There is a vast difference between the ordinary service with responses by choir *and organ,* and the type heard in the Anglican cathedrals and large parish churches. In the one case the incompetent cantor is at the mercy of the organist, who publishes, through the organ, every deviation from the path of rectitude. When there is criticism on the part of the congregation it is apt to fall where it belongs—on the offending cleric.

In the other case, the choristers (and the organist who trains them) are at the mercy of the cantor, who "makes" or "breaks" them according to his musical ability or incompetency.

Without the instrumental standard to serve as a criterion, the average person in the congregation cannot always tell when choristers are worried by bad intoning. The cantor often goes scot free, the choristers bearing the blame.

In an unaccompanied service perhaps the most dangerous kind of clergyman is the one who cannot comprehend key relationship. Such a man will at times change the key in the middle of a succession of responses! Only very expert singers can survive that sort of treatment.

Inability to maintain pitch is very common. We once heard a certain choir carried down a

major fourth in the unaccompanied Litany by a cantor who shirked the blame and accused the singers of untunefulness. He could not (or would not) see that the comparatively lengthy sentences of the priest's part necessarily exerted a dominating influence over the very brief responses of the choir.

One of the most sensible methods of dealing with this problem is to do away with the choral service entirely when trained precentors are lacking. A read service is far better than one chorally maltreated. The priest's part is musically of paramount importance, because it embraces practically all of the service, the responses being, in comparison, exceedingly brief.

A good choir, doing the short part well, cannot make up for a bad cantor, doing the long part ill.

We have only a short extract from Dr. Mann's lecture—we hope he said something about the deplorable habit of drawling. Clergymen who indulge in it exert a most pernicious influence over the "attack" and "musical vitality" of choristers. To quote an Anglican writer: "Dragging is particularly disastrous. It becomes contagious, and reacts upon the choristers. In fact, the method of singing the priest's part *always affects the choir* in every portion of the service. A crisp, flowing, prompt delivery keeps the choristers on the *qui vive,* whereas a drawling, sluggish method produces a lifeless effect which invariably influences the singers."

Haberl, who is, perhaps, the greatest authority on liturgical singing, says:

"As a rule, the style of singing should be lively, crisp, fresh, at times very animated, always with an easy, rhythmic swing throughout, and not that wretched habit of slow, lumbering, tedious drawling which has already earned such a bad name for liturgical music."

IN THE total absence of sensationalism which characterizes the musical services of the cathedrals and parish churches of England, there is much for American organists to admire—and to imitate. The "personal element" is kept in the background, and the key-note in choral affairs is *churchliness.* One might well exclaim, "Why not? What else would one expect in *churches?*"

Nevertheless, there seems to be a growing tendency in certain quarters on this side of the Atlantic to secularize church music. One of the symptoms of this tendency is seen in the publication of the names of soloists on service lists—a custom copied from the concert room.

In Anglican churches solos are not sung as "special attractions." Indeed, "offertory solos" (as they are called in our choirs) are seldom sung in the cathedrals. In most of the English choirs chorus anthems are chiefly used, and if they happen to contain a treble solo there is not the slightest fuss made about it. In large buildings two or three treble voices are often utilized as one solo voice.

At St. Paul's, London, the entire corps of boys is sometimes employed in rendering a composition designed for a single treble.

Sensationalism is dear to the American heart, but we should certainly keep it where it belongs—outside the churches.

A short while ago it was announced in certain newspapers (from information given at headquarters) that a most remarkable boy singer had been engaged at ———— Church at a fabulous salary and that he would be "heart for the first time at the 'noon service'" on a given date.

This kind of thing would not happen in London, for instance, or in Birmingham, or Manchester, or Liverpool. "Individualism" and personal notoriety in Anglican choirs of the better class may be said to be practically non-existent.

A LONDON curate, being somewhat doubtful in his mind as to the "congregational" advantages of plainsong, has sent the following letter to the *Guardian:*

"May I ask which is the more congregational—Gregorian tones or Anglican chants? I am prompted to ask this question because, at Solemn Vespers at a Brighton church on the occasion of the first anniversary of the war, I noticed that the chanting by a men's choir (and without organ accompaniment) received the support of one voice in the congregation, and that a lady's! The congregation possibly numbered fifty. I am aware that not a few of the Anglican chants are undignified and jiggy; but do they not lend themselves more readily to congregational usage than the unexpected inflections of the ancient Plainsong?"

We predict that he will be more perplexed

than ever when he reads the replies to his communication. Gregorian enthusiasts will tell him one thing, and those of the opposite camp will tell him another.

To get at the truth he should visit a number of churches and compare notes. Let him go to St. Albans, Holborn, Westminster Cathedral, and St. Paul's (the night congregational service) and he will learn much.

It is well to remember, in testing this vexed question of Gregorians *versus* Anglicans, that chanting is not always a fair criterion. Good congregational singing is the rule rather than the exceptions in denominational churches where hymn singing of the "Gospel song" type is specially cultivated, and chanting not attempted.

And in the "established" churches one will often find lusty hymn singing and weak chanting. Theoretically, the Gregorian system should lead to the best congregational results because it is a strictly unisonous system. We are told again and again that chants and hymn tunes are pitched too high and that people cannot sing them. Plainsong tunes are all low. But theory and practice do not always go hand in hand. If it were really true that plainsong could solve the congregational problem, "Anglicans" would hardly maintain their general popularity, which is so much in evidence.

IN REPLY to a correspondent who asks why we advocated, in a recent issue, the substitution of the monotone Confession for the so-called "Ely" setting, we would say that unity in choral worship is best served by adhering to the ferial use. The "Ely Confession" should, strictly speaking, be called after the organist who invented it, Mr. Robert Janes, and not after the church in which he officiated as organist. Not long after Janes took charge of the music at Ely (he was appointed organist and choirmaster in 1831) he undertook to create a fresh interest in the choral service by introducing new settings for certain portions of it. It is said on reliable authority that his intention was to elaborate many of the responses after the style of his "Confession," but for some reason his plans were not carried out. There is an argument—and a very sound one—against the alteration of the ancient musical responses. These old melodies are based upon certain inflections that have been in use for ages, and it is desirable that they should be perpetuated forever in order to provide a form of "common worship" for the Church.

The old Litany which was sung in Cranmer's time contains these ancient inflections, which are represented by the major scale numbers 4, 4-2, 4-2-3, 4-2-3-4, 2-4-5-4, 4-5-4-2-3-4.

These musical "forms" should not be changed, representing as they do the monotone and ferial responses.

It is fortunate that Janes is the only organist who ever "popularized" his own individual setting to the Confession. It would be lamentable if we had in common use Confessions by Smith, Brown, and Robinson!

Yet these gentlemen have as good a right (if there exists a right) to invent a Confession as ever Janes had!

Strange to relate, Janes never wrote any other music that became famous. He edited a Psalter which was used at Ely for some time, but as a composer he is practically unknown. He was an industrious teacher. Dickson says of him: "Janes had a very large teaching connection in Norfolk and Suffolk, and in later years was wont to relate how he rode long distances on horseback to fulfil his engagements; also how he had arranged a pair of lamps, attached to his saddle like pistol holsters, to light his lonely road at night through the fen country. It is said that his income at this time could not have been expressed in less than four numerals."

HOW to make the Eucharist the central service of praise and thanksgiving is a problem that has always occupied the minds of Churchmen of the so-called "advanced" school. Whether it will ever be satisfactorily solved remains to be seen. Organists look upon the music used in the various churches throughout the land as a sort of barometer, which indicates with unfailing accuracy "High" and "Low" areas of churchmanship. While the Prayer Book teaching regarding the relative importance of the Communion Office is quite definite, it somehow fails to make itself felt. The general musical neglect of the Eucharist proves this. Just what percentage of churches indulge in musically "Glorified Matins" we do

not know, but it is certainly very high—probably eighty-five per cent. In certain dioceses it is much lower, but take the country at large from Maine to California, the figure we name is not far out of the way. A contributor to the *Living Church* (Chicago) maintains that one serious drawback to general enlightenment regarding the relative importance of the various services is to be found in the order in which they are now placed in the Prayer Book. He says:

"Rearrange the contents of the Prayer Book, so as to let the Eucharist come first, immediately followed by the Collects, Epistles, and Gospels. Let the daily offices come next —Morning Prayer, Evening Prayer, Litany, Prayers and Thanksgivings, Psalter. Then this be followed by the occasional offices, in the present order, including the Penitential office for Ash Wednesday, with such new offices as have been found desirable.

"The present arrangement of the Prayer Book is unfavorable to the attainment of a right idea of the chief place of importance of the Holy Eucharist, not only as the chief act of worship, but as the solemn perpetual sacrificial act of the whole Church, through which is presented to God all other offerings of self-dedication, prayer, intercession, and thanksgiving. Let this come first, and not in the middle of the book as if it were a secondary and supplementary part of divine service, or a sequel to Morning Prayer. The Eucharist is not only God's own service, but the only service that is God's own service. We should therefore give Him our best. The *inside* of our worship should be right, and to have it so the *outside* should be right also. Give the service more warmth and spirituality. Make it glow with devotion. Make it most beautiful, impressive, inspiring, not only by removing the effects of those evil influences which the Continental divines exerted on the English divines, but by supplying those elements of worship which we inherit from the ancient Church, and which we lack."

If this advice were to be followed, perhaps we would be able to get rid of the "Old Chant," which is now the favorite American setting for the climax of the Communion Office!

Samuel P. Warren

An Appreciation

By Walter C. Gale

THE passing away of Samuel P. Warren on October 7 removed one of the most distinguished of contemporary organists; in fact, he was universally regarded as the Dean of Organists in America.

The son of an organ builder, Mr. Warren was born in Montreal, Canada, in 1841, and



his first church position was as organist of the American Church there. From 1861 to 1864 he studied in Berlin: organ, theory, and composition with August Haupt; piano with Gustav Schumann, and instrumentation with Wieprecht. In 1865 he became organist of All Souls' Church, New York, and in 1867 he went to Grace Church.

It was while at this latter church that he did his best work and rendered his greatest service as organist, choir-director, teacher, and composer. It was while there, too, that he amassed the main part of a remarkable musical library, including some very valuable manuscripts and first editions.

His main efforts were directed toward enhancing the status of church music, and developing a sound taste for the organ as a recital and concert instrument. For many years

he gave weekly recitals, primarily for students of the organ, and aimed to present at these all the best classic and modern works of organ literature. His playing of Bach was especially noteworthy and masterly; he also had unusual ability for improvisation, but could rarely be induced to exhibit it. A man of prodigious mental energy, he acquired great learning and technical skill, all his work showing a remarkable finish and care of detail. Once, during a lesson, when he was insisting upon a small detail in phrasing an inner part, I said that the part was so covered up at this point with the other parts, that a listener could never hear how it was phrased. He thereupon had me go with him into the chancel. Looking at the stained glass window there, he pointed out that one of the most beautiful spots in the window was hidden by a small architectural ornament at the top of the altar, but that that was no reason why that part of the window should not be beautiful.

Showing the amazing capacity for work which was characteristic of him, he told me that at one period of his study with Haupt he began his organ practice every day by playing through all of the six Trio-Sonatas of Bach; and as a study in transposition, he transposed, at sight, in *all* keys, all of the forty-eight preludes and fugues of the same master's "Well-tempered Clavichord."

As a composer, Mr. Warren wrote chiefly songs and anthems for the church service, and transcribed many orchestral works for the organ. He was one of the small group of composers who first tried to lift American church music to a higher plane, musically, and helped pave the way toward the splendid modern anthems which some of our American writers have succeeded in producing.

He had a wonderful personality, and those who came under his influence felt that they received something from him (aside and apart from mere technical training, great as that was) as rare as it was beautiful, but the few that were permitted to get really close to him realized his sweetness of nature and beauty of soul.

In May, 1893, the solo quartet that had worked with him during many years was replaced by a new one, which was a great blow to Mr. Warren; as he himself expressed it, he was deprived of his "Pillars."

The next year Mr. Warren himself left the church, the authorities having decided to install a boy choir in place of the mixed quartet and chorus. He declined to undertake the training of such a choir under the conditions which then existed. Some few years later a choir-school was established there, and the services today are more of the English Cathedral type, a great change from the representative American service of Mr. Warren's time.

Upon leaving Grace Church, Mr. Warren became organist at the Munn Avenue Presbyterian Church in East Orange, New Jersey, a post which he filled until last May, when he retired from church work. The committee at this church, in speaking of finding a successor to him, said: "We want a man *just like* Mr. Warren," to which the reply was made, "There *is* no man like Mr. Warren."

The increasing scope of use of the orchestrially voiced pipe organ is shown in the large instrument at the San Diego Cal., exposition, and which has been built by the Austin Organ Co. To the organ expert and organ lover the specification will have large interest, especially when it is remembered that the instrument will be, after the exposition retained as a regular feature of the public garden. The massive instrument is a gift to the people of San Diego from the brothers John D. and Adolph Sovecjles. It will be housed in a specially designed concrete building—amply protected from the weather. It will be tonally more massive and much more varied in orchestral color than the famous Salt Lake organ. This comparison will better indicate the richness and musical value of the San Diego gift than any other.

The specification is full of fascinating particulars both as to tone and elaborate mechanical accessories. The great organ—thirteen stops will have a dominating diapason family, with diapasons at 16, 8, 4 and 2 foot pitch, and reinforcement of tibia major 8 foot, horn diapason 8, and stentorphone 8. A pungent cello at 8 will be a characteristic orchestral feature, two large scale flutes at 8 and 4, and a family of four reeds at 16, 8 and 4 pitch.

The swell—sixteen stops, will have a quintation 16 and posaune 16 as foundation, with five lighter and varied diapasons, several flutes, mixture, and four reeds to include vox humana.

The orchestral organ—ten stops—will feature as string effects—contra viole at 16, orchestral viole and celeste, and violina, two flutes at 8 and 4, French horn and clarinet, concert harp, etc.

Solo organ—grand diapason, tibia plena in diapasons; big gamba, flute ouverte, orchestral oboe, heavy pressure reeds at 16, 8 and 4, chimes, drums, cymbals. Eleven stops.

The pedal organ—twelve stops—will have reeds at 32, 16 and 8, strings at 16 and 8, large scale diapasons and bourdon.

The mechanical features are very generous, and the instrument will have sixty speaking stops and eighty mechanicals—including combination pistons, couplers, etc. All the combination pistons are immediately adjustable. Nine pistons on great; eleven on swell; seven on orchestral; six on orchestral and six on pedal. All manuals have the unison on and off piston. The various couplers include all possible or desirable accessions. The console will be detached and movable. Two wind pressures will be used.

J. WARREN ANDREWS, A.G.O., WARDEN — S. LEWIS ELMER, A.A.G.O., SUB-WARDEN
HAROLD V. MILLIGAN, F.A.G.O., GEN. SEC. — VICTOR BAIER, A.G.O., GEN. TREAS.

American Guild of Organists

UNITED STATES AND CANADA

FOUNDED 1896

AUTHORIZED BY THE BOARD OF REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

GENERAL OFFICE, 90 TRINITY PLACE, NEW YORK

HEADQUARTERS

A largely attended meeting of the Council was held October 25 at the offices of the Guild. Among the important meetings and services announced for the early part of the season are a large dinner to celebrate the twentieth anniversary of the founding of the Guild, the usual recitals, a service at St. Andrew's Episcopal Church, New York, and a memorial service for the late Samuel P. Warren, a founder of the Guild and for many years one of its examiners. Those present at the meeting were:

Messrs. J. Warren Andrews,
S. Lewis Elmer,
Harold Vincent Milligan,
Dr. Victor Baier,
Lawrence J. Munson,
Dr. William C. Carl,
Clifford Demarest,
Clarence Dickinson,
Albert Reeves Norton,
John Hyatt Brewer,
Warren R. Hedden,
Frank Wright,
Philip James,
T. Scott Buhrman,
George Henry Day,
Herman B. Keese,
Gottfried Federlein,
Frederick Schlieder,
Frank L. Sealy.

The following were elected Colleauges:

Charles M. Balzer	Sheboygan, Mis.
Mrs. Louis J. Bangert	Buffalo, N. Y.
La Verne Butts	Lakewood, Ohio.
Miss A. H. Hayner	Lakewood, Ohio.
Miss M. L. Dick	Kearney, Neb.
Miss Lola List	Massillon, Ohio.
F. W. Mueller	Minneapolis, Minn.
C F. Pfatteicher	Andover, Mass.
George Arthur Smith	Worcester, Mass.
Adolf C. Torovsky	Baltimore, Ohio.
Raymond S. Wilson	Syracuse, N. Y.

GUILD EXAMINATIONS FOR 1916

The fee for the Fellowship will be $15 instead of $20, which was announced in our last issue, and the required pieces will be: Bach, Fantasia and Fugue in G minor, Bridge & Higgs' Edition, Book 8, pp. 127 to 135, or No. 4, Book II (Peters' Edition), and Final (Allegro), 7th Sonata, Op. 89, Guilmant.

ILLINOIS

Under the auspices of the Chapter the following programme was rendered at St. James' M. E. Church, Chicago, on October 21:

Sposalizio ..... Liszt-Lemare
Concert Overture ..... Bullis
John Doane
Andante from First Sonata ..... Borowski
Le Bonheur ..... Hyde
Herbert E. Hyde
Finale, C Minor Sonata ..... Andrews
Curfew ..... Horsman
Tina Mae Haines

In addition, there were several choral numbers sung by the quartet choirs of three of the leading churches under the direction of Miss Tina Mae Haines, who is the organist and director of St. James' M. E. Church.

KANSAS CHAPTER

The Chapter held its first fall meeting at the home of Dean Skilton. Mr. Skilton spoke of the N. A. O. Convention at Springfield, Mass., and later in conjunction with his busy Chapter arranged many important meetings for the year, among them a public service to be given in Hutchinson, Kansas, in December.

Arthur Nevin, the prominent American composer who has recently accepted the Professorship of Music at the University of Kansas, was a guest at this meeting and delighted his hearers with a talk on his experiences with the Blackfoot Indians, who inspired him to write his "Poia," which was produced in the Royal Opera House, Berlin, in 1910.

NORTHERN OHIO CHAPTER

Monday evening, October 4, 1915, the meeting of the Northern Ohio Chapter opened with a good attendance and much enthusiasm. It was preceded by a dinner at the Second Presbyterian Church, at which thirty-four sat down.

Among plans proposed for the season's work was an exchange of organists for the public recitals between this Chapter and several Chapters surrounding us. The subject of Guild extension through smaller towns of Northern Ohio was also discussed.

After the business meeting a recital was given by Mr. Gordon Balch Nevin, who has recently come to be organist of this church.

Various Notes

Under the direction of Arthur Rose, M.A., Mus.Bac., selections from Costa's oratorio Eli were rendered by the choir of the West-Park Church, West Eighty-sixth Street, this city, on October 31, at 8 P.M.

The service list for October 24, at the First Presbyterian Church, Chicago, Ill., F. S. Moore, O. and C., included: The Lord is God, Costa; Sing a Song of Praise, West; The Woods and Every Sweet Smelling Tree, West.

Mendelssohn's Elijah will be presented at St. Bartholomew's Church, New York City, A. S. Hyde, O. and C., on four successive Sunday afternoons. The first performance is on October 17. A portion of the oratorio will be performed each Sunday.

The following was the service list at the Brick Presbyterian Church, Rochester, N. Y., Harry Thomas, choirmaster. September 12: Prelude: Autumn Sketch, Brewer; Te Deum in F, Schilling; Light of the World, Starnes; Lead Me, Lord, Wesley; Saviour, Thy Children Keep, Sullivan.

This is the second of a series of special musical services held at this church on the last Sunday night of each month until June, 1916.

Following in their order will be given in part The Messiah, Elijah, Gaul's Israel, Maunder's Olivet to Calvary, Manney's Resurrection and Haydn's Creation.

Trinity School Boy Choir of West Ninety-first Street, this city, rendered Merbecke's choral communion service on All Saints' Day last at St. Agnes' Chapel, under the direction of Arthur Rose, who presided at the organ. The rector, Rev. Lawrence T. Cole, D.D., assisted by the Rev. John A. Linn, was the celebrant. The choir boys are all pupils of the school, which holds this service yearly.

The fourth annual series of free organ concerts given by the American Organ Players' Club at the Central High School occur on the first Thursday of each month. These recitals are part of the winter's programme of education and entertainment given by the Board of Education. The players announced are: November, S. K. Kollock; December, Benj. L. Kneedler; January, Rollo Maitland; February, Wm. C. Young; March, Alice M. Zahn; April, Frederick Maxson.

The service list at the First Congregational Church, Washington, D. C., October 3, William Stansfield, O. and C., included: Glorious is Thy Name, Mozart; O Be Joyful, Calkin; O Great is the Depth, Mendelssohn; How Many Hired Servants, Sullivan; The Lord is My Light, Marsh; O Gladsome Light, Sullivan; Guide Me to the Light, Squires; The Heavens are Telling, Haydn.

The service lists for October at Grace Church, Utica, N. Y., De Witt C. Garretson, O. and C., included: Great Peace Have They, Smith; Communion in Db, Woodward; Evening in Bb, Hall; Blessing, Honor, Glory, Spohr; Te Deum in D, Clough-Leighter; Grieve Not, Stainer; Come Up Hither, Spohr; Evening in Bb, Hall; They That Sow, Gaul; The Radiant Morn, Steane; In the Beginning, Stainer; Thou Wilt Keep Him, Williams; Blest are the Departed, Spohr.

The following programme was presented at their concert on October 22 at the Methodist Church, Babylon, by the Babylon Choral Society, W. W. Bross, director: Evening Hymn, Reinecke; Spanish Serenade, Elgar; The Slave's Dream, Matthews; Love's Garden of Rose, Wood; Requiem, Homer; I Know of Two Bright Eyes, Clutsam; Bid Me to Live, Hatton; Violin Solos, Nocturne, Chopin-Sarasate; La Precieuse, Couperin-Kreisler; Canzonetta, d'Ambrosio; and Hiawatha's Wedding Feast, Col. Taylor; Soloists: Miss E. C. Smith, violinist; Mr. H. W. Hindermyer, tenor.

The concerts for the coming year to be given by the Oberlin Musical Union have been announced, and they are exceedingly interesting. The Messiah will be sung for the forty-second time in Oberlin on December 16, with local soloists and accompaniment by the Oberlin Conservatory Orchestra and the large new organ in Finney Memorial Chapel. For the May Festival the directors of the Musical Union have chosen the Verdi Requiem, which was received with such enthusiasm last year. The programme for the first night of the festival will consist of Beethoven's Ninth Symphony, given by the Union and the Chicago Symphony Orchestra, under the direction of Mr. Stock. The Union will also isng on that evening Wolf-Ferrari's Vita Nova, which has been sung only a few times in this country. Dr. George Whitfield Andrew will conduct the performances of the choral works. The Chicago Orchestra will also give a symphony programme. The soloists for the May Festival concerts have not as yet been announced.

ST. PAUL'S CHURCH MIDDAY SERVICES

The following are the special midday musical services for the coming season to be held at noon in St. Paul's Church, New York City, Edmund Jaques, O. and C.: Wednesday, November 24, Thanksgiving Eve. Advent, Tuesday, November 30, oratorio The Last Judgment, Louis Spohr. Christmastide, Friday, December 24, Christmas Eve Carol Service. Holy Innocents, Tuesday, Decemeber 28, The Divine Birth, F. E. Ward (the composer at the organ). Conversion of St. Paul, Tuesday, January 25, 1916, Gloria Domini, T. Tertius Noble (the composer at the organ). Lent, Tuesday, March 14, Vexilla Regis, Harry Rowe Shelley (the composer at the organ). Tuesday, April 11, Gallia, Ch. Gounod; Psalm 149, Anton Dvorak. Organist, Dr. Victor Baier. Tuesday, April 18, The Message from the Cross, Will C. Macfarlane (the composer at the organ). Good Friday, April 21, at 8 P.M., The Crucifixion, John Stainer. Organist, H. D. Hodgson. Eastertide, St. Mark's Day, Tuesday in Easter Week, April 25, Love Triumphant, P. Marinus Paulson. Organist, Daniel R. Philippi. Tues, May 2, Easter Carols. Tuesday, May 9, Easter Cantata, H. Brooks Day (the composer at the organ).

Vacancies and Appointments

Robert A. Sherrard on September 1 commenced his new duties as organist and musical director of the First Presbyterian Church of Johnstown, Pa.

Carl Paige Wood, of Taunton, Mass., former director of Denison Conservatory of Music, Granville, Ohio, has been appointed organist and assistant professor of music at Vassar College.

Harold Tower, organist of St. Paul's Church, Minneapolis, and for several years the secretary of the Minnesota Chapter, American Guild of Organists, has accepted the position of organist and choirmaster at St. Mark's Pro-Cathedral, Grand Rapids, Mich., and will begin his duties about November 1.

Rollo Maitland, F.A.G.O., has resigned his position as organist and choirmaster of the Walnut Street Presbyterian Church, Philadelphia, to accept a similar position at the Memorial Church of St. Paul (Protestant Episcopal), Overbrook, Pa.

Bert E. Williams, A.A.G.O., has resigned his position as organist of St. John's Evangelical Protestant Church, Columbus, Ohio, to accept a similar position at the Broad Street Presbyterian Church, which is ranked as the largest and wealthiest church in Columbus. Miss G. Gossage succeeded Mr. Williams at St. John's.

Organ Recitals

Mr. FRANK KASSCHAU, at Flatbush Congregational Church, Brooklyn, N. Y., October 19.
Con Amore—Dethier.
First Movement, Second Sonata—Merkel.
Pastorale—Foote.
Melodie in E—Rachmaninoff.
Fifth Organ Symphony—Widor.
Prelude to "The Deluge"—Saint-Saëns.
Intermezzo—Caellerts.
Prayer (Chimes)—Flagler.
Wedding Chorus—Faulkes.

Mr. ROY L. SCOTT, at inaugural recital on the new Moller organ at the Masonic Temple, Newburgh, N. Y., October 12.
Processional March—Rogers.
Venetian Love Song—Nevin.
To a Wild Rose—MacDowell.
Funeral March of a Marionette—Gounod.
Cantilene—Salome.
Grand Chorus—Salome.

Mr. WALTER HEATON, at Memorial Church of the Holy Cross, Reading, Pa., November 8.
Fantasie in A minor—Rinck.
Passacaglia on a Theme by Zeller—Hepworth.
Meditation-Elegie—Borowski.
Rain; Romance; From Tropical Scenes—Pascal.
Air Du Dauphin (Paraphrased by W. T. Best)—Roeckel.
Midnight (Norwegian Idylles)—Torjnssen.
Will o' the Wisp—Nevin.
Sophonisb (Overture)—Paer.

Mrs. W. T. MILLS, at the First Presbyterian Church, Columbus, O., October 28.
Theme in E Varied—Faulkes.

Intermezzo in C—Faulkes.
Largo—Handel-Lemare.
Spring Song—McFarlane.
Supplication—Frysinger.
Gavotte—Elgar-Lemare.
At Evening—Kinder.
Finale from Seventh Sonata—Guilmant.
Mediation—Sturges.

Torchlight March—Meyerbeer-Thunder.

Mr. ALFRED BRINKLER, at St. Stephen's Church, Portland, Me., October 28.
Festival March—Foote.
Largo from New World Symphony—Dvorak.
Prelude in B minor—Bach.
Finlandia—Sibelius.
Adoration—Callaerts.
Scherzo—Faulkes.
March from the Meistersingers—Wagner.
Nocturne—Brinkler.
Capriccio—
Toccata from 5th Symphony—Widor.

Mr. CARL SCHMIDT, at Erasmus Hall High School, Brooklyn, N. Y., November 14.
Allelùia—DuBois.
Noel—Buck.
Overture, William Tell—Rossini.
Vision—Rheinberger.
A Highland Scene—Andrews.
Sonata, Pastorale—Rheinberger.

Mr. PHILIP JAMES, at the Boys' High School, Brooklyn, N. Y., October 17.
Concert Overture in C major—Hollins.
Three Short Pieces—Lenormand.
Scherzo in A flat—Bairstow.
At Sunset—Diggle.
Festival Toccata—Fletcher.
Winter Sketch—Shackley.
Novellette, op. 60, No. 1—César Cui.
Marche Slav—Tschaikowsky.

Mr. S. G. PEASE, at Westminster Presbyterian Church, Ontario, Cal. Program by American composers, October 5.
Finale in B flat—Maxson.
Suite for Organ, No. 1—Rogers.
Nocturnette—Demorest.
A Moonlight Serenade—Nevin.
Prelude in D minor (Op. 28, No. 3)—Kramer.
Oriental Sketch, No. 3, in C minor—Bird.
Let Us Have Peace—Ball.
Mediation in D flat—Kinder.
At Sunset—Diggle.
Concert Overture in A—Maitland.

Mr. WILLIAM S. JOHNSON, at the Cathedral of St. John the Divine, Quincy, Ill., October 17.
Es ist das Heil uns kommen her Kirnberger.
Chant du Soir—Bossi.
Choral—Minuet—Boellmann.
Pastel Op. 92 No. 1—Karg-Elert.
Ariel—Bonnet.
Laus Deo—Dubois.

Mr. C. H. DOERSAM, at the Second Presbyterian Church, Scranton, Pa., December 7.
Fantasie and Fugue in C minor—Bach.
Chorale-Preludes—Brahms.
Six Pieces for Violin and Organ—Rheinberger.

Mr. EDWIN ARTHUR KRAFT, at First M. E. Church, Fort Dodge, Ia., October 8.
Overture to Tannhauser—Wagner.
Minuet in A—Boccherini.
Caprice (The Brook)—Dethier.
The Last Hope—Gottschalk.
Overture to Der Freischutz—Von Weber.
The Magic Harp (Pedal Etude)—Meale.
Scherzo—Dethier.
Andante Cantabile from Fifth Symphony—Tschaikowsky.
Overture to The Merry Wives of Windsor—Nicolai.

Mr. H. F. SPRAGUE, at Trinity Church, Toledo, Ohio, October 26.
Sonata Pontificale—Jacques Lemmens.
Adagio from Grand Concerto—Vieuxtemps.
Paques Fleuris—Alphonse Mailly.
Cantabile—Clement Loret.
The Storm—Jacques Lemmens.
Tantum Ergo—Cesar Franck.
Pastorale—Cesar Franck.
The 150th Psalm—Cesar Franck.

Violin—
Entr' acte—Getry.
Paroles du Coeur—Radoux-Massart.
Offertoire, Duo—Joseph Callaerts.
Toccata—Joseph Callaerts.

Mr. CLARENCE WELLS, at St. Mary's Church, Burlington, N. J., The Dedication of the Organ, October 1.
Toccata and Fugue in D minor—Bach.
Berceuse—Kinder.
Funeral March and Hymn of the Seraphs—Guilmant.
Autumn—Johnston.
Spring Song—Macfarlane.
Pilgrims' Chorus and March from Tannhäuser—Wagner.

Mr. J. W. HILL, at the First Universalist, Haverhill, Mass., September 13.
Choral Prelude—Bach.
Funeral March—Chopin.
Romantic Suite in A—Brinkler.
Love of Peace—Dorey.
Festival Music, Prize Song, Meistersingers—Wagner.
Isolde's Love Death, Tristan and Isolde—Wagner.
Pilgrim's Chorus, To the Evening Star, Grand March, Tannhauser—Wagner.

Prof. S. A. BALDWIN, at the College of the City of New York, New York City, October 6.
Prelude and Fugue in C minor—Bach.
Andante con Moto from Fifth Symphony—Beethoven.
Sonata No. 5 in C minor—Thayer.
Idylle—Quef.
Arioso, in the ancient style—Rogers.
Second Concert Study—Yon.
Intermezzo—Hollins.
Walhalla Scene—Wagner.

Mr. D. R. PHILIPPI, at the Panama-Pacific Exposition, San Francisco, Cal., July 25.
Prelude in E flat—Bach.
Dreams—Wagner.
Andante Lamentoso—Tschaikowsky.
Cantilene, Scherzo—Macfarlane.
Finlandia, Op. 26, No. 1—Sibelius.
Night—Worth.
Prelude in C sharp minor Op. 3—Rachmaninoff.
Chant Sans Paroles—Lemare.
Andante Cantabile, Finale—Widor.

Mr. ALFRED BRINKLER, at St. Stephen's Church, Portland, Me., September 21.
Prelude—"Lohengrin"—Wagner.
In the Twilight—Harker.
Suite in F—Corelli.
Adagio—Widor.
Suite in A (new)—Brinkler.
Russian Romance—Friml.
Will o' the Wisp—Nevin.
Marche Heroique de Jeanne d'Arc—Dubois.

Mr. HAMLIN HUNT, at Plymouth Church, Minneapolis, Minn., October 4.
Concert Overture in C major—Hollins.
Prayer and Cradle Song—Guilmant.
Fantasie and Fugue, G minor—Bach.
Canon, B minor—Schumann.
Præludium, from Sonata No. 19—Rheinberger.
The Angelus—Shuey.
Prelude, C sharp minor—Rachmaninoff.
Vorspiel Parsifal—Wagner.
Reverie, and Melody—MacDowell.
Toccata—Bartlett.

Mr. NORMAN LANDIS, at the Presbyterian Church, Flemington, N. J., September 23.
Prelude Heroique—Faulkes.
Nocturne—Ferrata.
Lamentation—Guilmant.
Concert Study—Yon.
Prelude to "Parsifal"—Wagner.
Desert Sunrise Song—Landis.
Introduction and Finale from the 94th Psalm Sonata—Reubke.

ORGAN SPECIFICATION

Specifications of the organ being built by the J. W. Steere Organ Co. of Springfield, Mass., for the Church of the Epiphany, Lexington Avenue and Thirty-fifth Street, of which Sam Dyer Chapin is organist and choirmaster:

Great Organ

1	16′	Diapason	7	4′	Principal
2	8′	Diapason	8	2′	Fifteenth
3	8′	Gamba	9	8′	Trumpet
4	8′	Clarabella	10	8′	Diapason (In choir starting room)
5	8′	Doppel Floete			
6	4′	Harmonic Flute			

Swell Organ

11	16′	Bourdon	18	4′	Violina
12	8′	Diapason	19	2′	Flautino
13	8′	Salicional	20	3Rks.	Mixture
14	8′	Aeoline	21	16′	Fagotto
15	8′	Voix Celeste	22	8′	Cornopean
16	8′	Gedackt	23	8′	Oboe
17	4′	Echo Flute			

Choir Organ

24	16′	Contra Viole	30	8′	Quintadena
25	8′	Diapason	31	4′	Flute d'Amour
26	8′	Dulciana	32	8′	Vox Humana
27	8′	Viole d'Orchestre	33	8′	Clarinet
28	8′	Concert Flute	34		Chimes
29	8′	Unda Maris			

Pedal Organ

35	16′	First Diapason	40	10-2/3	Quint (from No. 37)
36	16′	Second Diapason (from No. 1)	41	8′	Octave (from No. 35)
37	16′	Bourdon			
38	16′	Gedackt (from No. 11)	42	8′	Flute (from No. 37)
			43	8′	Violoncello (from No. 24)
39	16′	Gamba (from No. 24)			

Couplers and Accessories

Swell to Great
Swell to Great 4′
Swell to Great 16′
Swell to Swell 4′
Swell to Swell 16′
Swell to Choir
Swell to Choir 4′
Swell to Choir 16′
Swell to Pedal
Swell to Pedal 4′
Swell Unison Off
Choir to Great
Choir to Great 4′
Choir to Great 16′
Choir to Choir 4′
Choir to Choir 16′
Choir to Pedal
Choir Unison Off
Great to Pedal
Great to Pedal 4′

} To be operated by Oscillating Tablets

Adjustable Combinations

Pistons under respective Manuals, visibly affecting Registers.

Swell and Pedal 1-2-3-4-5-0
Great and Pedal 1-2-3-4-0
Choir and Pedal 1-2-3-4-0
On and Off Pistons on each Manual, affecting Pedal Stops.

Entire Organ 1-2-3-4-0 (Not affecting the Registers).

Pedal Movements

Balanced Swell
Balanced Choir
Balanced Crescendo (adjustable)
Sforzando (Full Organ) Reversible
Reversible Great to Pedal
Pedal to raise Chime Dampers (Reversible)
All Couplers Reversible
Unison Couplers (Reversible)

Reviews of New Music

ST. CECILIA SERIES, No. 49, 51 and 52.
London: Novello & Co. New York: The H. W. Gray Co.

We have here an interesting series of numbers of a publication that has proved very valuable to both church and concert organists. No. 49 is an arrangement of Two Traditional Hebrew Melodies by T. Tertius Noble. They are named "Memorial of the Departed" and "Passover Table Hymn." Both are organic in style and give fine opportunity for clean playing of massive chords, as well as tonal contrasts. These melodies have been much appreciated at Mr. Noble's recitals. Nos. 51 and 52 (published as one number) contain a Concert Overture in D minor by H. A. Matthews. This work will receive a warm welcome by reason of its dignity and suitability to the organ. It is effectively laid out for the king of instruments and the nature of the themes is enhanced by the harmonic freshness of their setting. Nimble-fingered organists will find much to interest them in this overture.

FESTIVAL TOCCATA. Percy E. Fletcher.
PRÆLUDIUM PASTORALE. John Stainer.
FOUNTAIN REVERIE. Percy E. Fletcher.
Original Compositions for the Organ (New Series), Nos. 41, 42 and 43.
THE CHIMES OF GLOUCESTER CATHEDRAL. Arranged by C. Lee Williams.
ORGAN TRANSCRIPTIONS. Edited by Herbert Brewer. No. 19.
ALBUMS FOR THE ORGAN, No. 6.
London: Novello & Co. New York: The H. W. Gray Co.

Recitalists will find Mr. Fletcher's two pieces give them a great deal of effect with very little trouble. The Toccata consists of a simple theme played in semiquaver chords divided between the hands, with a hymn-like subject by way of contrast.

In the "Fountain Rêverie" we have a slow subject in the tenor register accompanied by soft rippling arpeggios. A somewhat more agitated middle section provides effective relief. Like the Toccata, the "Rêverie" lies well under the hands, and is attractive and well-writen music.

One of the best numbers in the two sets of organ pieces by Stainer is here reprinted. The "Præludium Pastorale" is an ingenious harmonization of a bass which slowly descends from C to CC, the operation taking about eighty bars of six-quarter time to perform. The result is an unexpectedly pleasing piece of music, easy to play and pleasant to hear.

In the May issue of *The Musical Times,* London, some account was given of the tunes played by the chimes of Gloucester Cathedral. Four of these melodies have been arranged for organ solo by Mr. C. Lee Williams, two being made the basis of extended works and thus acquiring an interest beyond the merely local and historical.

The sixth of Novello's Organ Albums, like its predecessors, contains a selection of excellent pieces in handy form. Some of these have already become widely popular, while all are by composers whose names are a guarantee of excellence. The contents of the album are: "Nocturne," Dunhill; Postludium," Faulkes; "Andante Tranquillo," Higgs; "In Springtime," Hollins; "Madrigal," Lemare; "Triumphal March," Lemmens; Allegro in B flat, Mendelssohn; Chorale Prelude on "Rockingham," Parry; "Præludium Pastorale," Stainer; "Romance," Tchaikovsky; "Romance," Sandiford Turner; "Festal Commemoration," John E. West.

SAVE US, O LORD, WHILE WAKING. Anthem. Words from an ancient source, music by Hugh Blair (Novello's Short Anthems, No. 226).
London: Novello & Co. New York: The H. W. Gray Co.

Dr. Blair's setting of the words of an old evening antiphon would serve admirably as a close to Evensong. The music is simple and devotional, and there are no repetitions of words. It should, if possible, be sung unaccompanied.

O HOW AMIABLE. Mark Andrews.
London: Novello & Co. New York: The H. W. Gray Co.

The composer employs in this anthem a soprano soloist and a chorus of female voices (two sopranos and alto), the accompaniment being for organ. It is a melodious work, with excellent organ part and many descriptive instrumental passages—the sparrow twitters on the choir flute stop, and the swallow warbles on the swell oboe with great effect. It is dedicated to the organist and choir of Wellesley College.

THE LITTLE DOOR.
A BRIGHT STAR SHINING.
J. S. Matthews.
London: Novello & Co. New York: The H. W. Gray Co.

These two carol-anthems may be recommended with confidence to choirs who are seeking effective carols for special services. Both are tuneful, and both contain striking passages which the average choir could bring out with little rehearsal.

SAVIOUR CHRIST IS BORN. P. Fehrmann.
DEAREST JESUS, GENTLE, MILD. Traditional.
London: Novello & Co. New York: The H. W. Gray Co.

Fehrmann's carol for solo soprano and unaccompanied chorus will doubtless be in request for the coming festive season. It is a flowing composition, quite easy to sing, and it affords opportunity for good vocal effects. The superimposed soprano solo, "All lowly in a manger," is cleverly done, the background employing the Passion chorale. "Dearest Jesus" is a simple chorus, the melody of which is repeated by the soprano soloist, and the final chorus is *a cappella.* Both are edited by Clarence Dickin-

son, and form Nos. 47 and 48 of the "Sacred Choruses" series.

SICUT CERVUS. Palestrina.
New York: G. Schirmer.
This is one of Palestrina's finest motets for four-part chorus—of course, unaccompanied. It contains the celebrated melody for the tenors, and vocal counterpoint, which should give pleasure to all the chorus. The words are Latin, and the editing has been well done by Nicola A. Montani. It is issued in full conformity with the *motu proprio* of Pius X.

THE VIRGIN'S LULLABY. J. Sebastian Matthews.
London: Novello & Co. New York: The H. W. Gray Co.
This is the tuneful lullaby "Red are the roses" from the cantata "The Eve of Grace," appropriately published in separate form at this time, as it is essentially a Christmas solo.

FOUR ARABIAN SONGS. William Dichmont.
Boston: Oliver Ditson Company.
Mr. Dichmont has caught the Eastern flavor in his four songs, and his music vividly reflects both the wildness and languor of the Arab race. The songs are named "The Bedouin's Bride," "From My Tent," "Song of Jami" and "Slave Song." A word must be said for the characteristic accompaniments.

AH! COUNTRY GUY.
A WET SHEET AND A FLOWING SEA.
THERE BE NONE OF BEAUTY'S DAUGHTERS.
IF DOUGHTY DEEDS MY LADY PLEASE. John Pointer.
London: Novello & Co. New York: The H. W. Gray Co.
The above group is a set of choruses for male voices (two tenors and two basses), which instantly commands attention. Mr. Pointer's unique and interesting treatment of the voice parts will be palpable to even the superficial observer, whether it be in the love ditty of Sir Walter Scott, "Ah! County Guy," or Cunningham's bold setting of "A wet sheet and a flowing sea." Conductors of male voice choirs will be glad to find such a wealth of new works.

THE KEEPER.
BRIXHAM TOWN.
Old Folk Songs.
London: Novello & Co. New York: The H. W. Gray Co.
These two ancient English folk songs are unique, both as to music and typography. The publishers have, with the help of the De Vinne Press, produced something quite unusual.

EMMANUEL. Chester B. Searle.
London: Novello & Co. New York: The H. W. Gray Co.
Mr. Searle names his work "A Meditation on the Spiritual Coming of Our Lord." It is designed for chorus, soloists (soprano, tenor and baritone), organ, harp and trumpets, *ad libitum,* and it is suitable for general use in the church service. The words are arranged from holy scripture. The composer's work shows a good command of both vocal and instrumental forces. His choruses are interesting, without being involved, and his part-writing is generally satisfactory. His writing for the solo voices is straightforward, but is somewhat lacking in the melodic vein and control of accentuation. The time of performance is forty-five minutes.

BUT LO, THE DAWN. J. S. Matthews.
London: Novello & Co. New York: The H. W. Gray Co.
This excerpt from The Paschal Victor forms an effective Easter anthem. It commences with a short, brilliant chorus not difficult of execution, and is succeeded by a tenor solo, For this is He, melodious and grateful for the soloist. A chorus for tenors and basses, The grave could not retain Thee, and a four-part chorus, The word of power is spoken, serve as an interlude introducing a capital short baritone solo, Who once was slain. The final chorus, But lo the dawn, gives opportunity for fine choral work, many big effects being possible.

BREAK FORTH INTO JOY. Walter G. Alcock.
ARISE, SHINE, O JERUSALEM. Thomas Adams.
London: Novello & Co. New York: The H. W. Gray Co.
Dr. Alcock's Christmas anthem is of the solid kind, choral throughout, relief being afforded by a beautiful little carol for sopranos only, with a capital organ accompaniment. Mr. Adams can always be depended upon for something in a popular vein, and this anthem is no exception to his usual work. It is both bright and pleasing and eminently suited to the festive season.

CHRIST IS BORN OF MAIDEN FAIR. Hugh MacKinnon.
ANGELS FROM THE REALMS OF GLORY. H. Sanders.
London: Novello & Co. New York: The H. W. Gray Co.
The first number is a capital little carol, simple and unpretentious, but well worth a hearing. "Angels from the realms of glory," a Christmas anthem of rather elaborate design, was awarded the Clemson Gold Medal in 1913. It contains two well-written choruses and a soprano (or tenor) solo, all of which will repay rehearsal.

Suggested Service List for January, 1916

Second Sunday after Christmas. January 2

Te Deum in F.....*Stammers*
Benedictus } Chant
Jubilate }
Introit, His salvation is nigh.....*Whiting*
Offertory, Hail to the Christ.....*Barnby*
Communion Service in Eb.....*Stammers*
Magnificat } in Eb.....*Stammers*
Nunc Dimittis }
Anthem, Sing, O Daughter of Zion.....*Schwarz*
Offertory, Angels from the Realms.....*Cowen*

The Epiphany. January 6

Te Deum } in F.....*Henry Baker*
Jubilate }
Benedictus—Chant
Introit, Arise shine.....*Elvey*
Offertory, Brightest and best.....*E. V. Hall*
Communion Service in F.....*Baker*
Magnificat } in F .....*Baker*
Nunc Dimittis }
Anthem, O send out Thy light.....*Macfarren*

Offertory, Behold the Lord the Ruler.....*Thorne*

First Sunday after Epiphany. January 9

Te Deum }
Benedictus } in Bb.....*G. J. Bennett*
Jubilate }
Introit, Ascribe unto the Lord.....*Travers*
Offertory, Rejoice Ye with Jerusalem.....*Stainer*
Communion Service in Bb.....*Bennett*
Magnificat } in Bb.....*Bennett*
Nunc Dimittis }
Anthem, The grace of God.....*Barnby*
Offertory, Ascribe Unto the Lord.....*Blair*

Second Sunday after Epiphany. January 16

Te Deum } in D.....*Parry*
Benedictus }
Jubilate—Chant
Introit, Almighty and Everlasting God...*J. S. Smith*

Offertory, Behold, the Days Come.....*Woodward*
Communion Service in E.....*Alfred Baker*
Magnificat } in D.....*Parry*
Nunc Dimittis }
Anthem, Thou Wilt Keep Him.....*Ham*
Offertory, There Shall Come Forth a Star.*Mansfield*

Third Sunday after Epiphany. January 23

Te Deum } in D.....*Turle*
Jubilate }
Benedictus—Chant
Introit, Let Every Soul be Subject.....*Stainer*
Offertory, Ponder My Words.....*Culley*
Communion Service in C.....*Trimnell*
Magnificat } in C.....*Trimnell*
Nunc Dimittis }
Anthem, I Will Magnify Thee.....*Goss*
Offertory, O Come Before His Presence....*Martin*

Fourth Sunday after Epiphany. January 30

Te Deum } in Eb.....*Brewer*
Jubilate }
Benedictus—Chant
Introit, The Lord is My Light.....*Hiles*
Offertory, I Desired Wisdom.....*Stainer*
Communion Service in Eb.....*Brewer*
Magnificat } in Eb.....*Brewer*
Nunc Dimittis }
Anthem, God, Who Madest Earth and Heaven.*Davies*
Offertory, Hymn of Peace.....*Calcott*

Music Published during the Last Month

SACRED

ANDREWS, MARK.—"O how amiable." Anthem. For Female Voices. (No. 403, Church Music Review.) 15 cents.

BOYLE, I.—"Wilt not Thou, O God, go forth with our hosts?" Anthem for Intercession. 15 cents.

FEHRMANN.—"Saviour Christ is born." Arr. by C. DICKINSON. (No. 47, The Sacred Choruses.) 12 cents.

HARWOOD, BASIL.—Te Deum and Benedictus in E minor. (Op. 28.) 25 cents.

HOLLINS, ALFRED.—"The Name of the Lord." Anthem. (No. 1057, Novello's Octavo Anthems.) 12 cents.

LOUFENBERG.—"Dearest Jesus, gentle, mild." Arranged by C. DICKINSON. (No. 48, The Sacred Choruses.) 8 cents.

MATTHEWS, J. SEBASTIAN.—"A Bright Star Shining." (No. 404, The Church Music Review Series.) 5 cents.
——"The Little Door." (No. 405, The Church Music Review Series.) 10 cents.
——"The Desire of All Nations." (No. 406, The Church Music Review Series.) 12 cents.
——"Dark, Dark Was the Night." (No. 407, The Church Music Review Series.) 10 cents.
——"The Virgin's Lullaby." Sacred Song. 60 cents.
——All the above from the Cantata, "The Eve of Grace."

MOORE, J. G.—"God guard our Empire Lands." Intercessional Hymn for use in time of war. 5 cents.

OUSELEY, F. A. G.—"Thou art my Portion." Anthem. (No. 872, *The Musical Times*.) 5 cents.

SEARLE, C. B.—"Emmanuel." Sacred Cantata. 75 cents.

SEWELL, S.—"O God the Father, Whom we praise." Hymn and Tune on card. 5 cents.

TIARKS, M. C.—Psalm 95 ("Venite, exultemus Domino.") New Edition. For Choir and Organ. 30 cents.

TOMLINSON, H. W.—"Out of the deep have I called unto Thee." Anthem. 12 cents.

SECULAR

BANTOCK, GRANVILLE.—"The Great God Pan." Part I. "Pan in Arcady." Vocal Score. $1.75.

BROOKE, A. AMY.—"Song of England." For Chorus or Unison Singing. 8 cents.

CUTLER, EDWARD.—"The Olden Time." Four-part Song. (No. 1316, Novello's Part-song Book.) 12 cents.

DE MONTFITCHET, MARY.—"Villanelle-Lullaby." Song for medium voice. 60 cents.

DONIZETTI.—"The Daughter of the Regiment." Comic Opera. Concert and Acting Edition. Edited and arranged by EMIL. KREUZ. 75 cents.

FULLER SISTERS.—Folk Songs. Illustrated by Dorothy Fuller.
——"The Keeper." (No. 5, Broadsides.) 10 cents.
——"Brixham Town." (No. 6, The Broadsides.) 10 cents.

GARIBALDI'S HYMN.—Italian National Air. Arranged as a Four-part Song. (No. 1317, Novello's Part-Song Book.) 8 cents.

LENNARD, LADY BARRETT.—"The Canadian Guns." Song for Baritone. 60 cents.

POINTER, JOHN.—"Oh, County Guy." Part song for two tenors and two basses. (No. 68, The Modern Series.) 12 cents.
——"A Wet Sheet and a Flowing Sea." Part song for two tenors and two basses. (No. 69, The Modern Series.) 12 cents.
——"There Be None of Beauty's Daughters." Part song for two tenors and two basses. (No. 70, The Modern Series.) 12 cents.
——"If Doughty Deeds My Lady Please.'" Part song for two tenors and two basses. (No. 71, The Modern Series.) 12 cents.

ROOTHAM, C. B.—"For the Fallen." Poem by LAURENCE BINYON. Set to music for Chorus and Orchestra. 75 cents.

SCHOOL MUSIC REVIEW.—No. 280 contains the following Music in both Notations:—
——"The Brave Old Oak." Unison Song. E. J. LODER. 6 cents.

INSTRUMENTAL

BACH, J. S.—Forty-eight Preludes and Fugues. (The Well-Tempered Clavichord.) Book 1 (containing Nos. 1-8). 50 cents.

BANTOCK, GRANVILLE.—Scottish Rhapsody For Orchestra. String Parts (5) 50 cents each.

BATH, HUBERT.—Doll's-house Suite. Five little pieces for little folk. For Pianoforte Solo. $1.00.

COLBORN, A. G.—Larghetto Espressivo. (No. 3, The Stapleton Series of Organ Compositions.) 50 cents.

CZERNY, CHARLES.—Studies of Mechanism. (Op. 849.) 15 Selected Studies. Edited and fingered by FRANKLIN TAYLOR. (Novello Edition, No 130.) 50 cents.

HOLBROOKE, J.—Triumphal March. (Op. 23*b*.) For Orchestra (and Chorus *ad lib*.) Arranged for Pianoforte Solo. $1.25.

MACKENZIE, A. C.—Tema con Variazioni. From Six Pieces for Violin and Pianoforte. (Op. 37.) $1.00.

MAYER, CHARLES.—Eight Selected Studies from Op. 31, Op. 55, Op. 93, and Op. 216. Edited and Fingered by FRANKLIN TAYLOR. (Novello Edition, No. 141.) 75 cents.

PARKER, C. S.—"The Reveille." Song. Arranged for Military Band by J. W. NEWTON. $1.75

SHARP, CECIL J., and GEORGE BUTTERWORTH. Music and Notation of "Hunsdon House." 10 cents.

TURNER, H. SANDIFORD.—Rêverie in Db. (No. 48, The Recital Series of Original Compositions for the Organ. Edited by EDWIN H. LEMARE.) $1.00.

WOLFF, EDOUARD.—Seven Selected Studies. "Style and Mechanism" (left hand). (Op. 50.) Edited and fingered by FRANKLIN TAYLOR. (Novello Edition, No. 153.) 50 cents.

The following are included in the service lists for October at St. Peter's Church, New York City, G. H. Day, O. and C.: Lord, for Thy Tender Mercy's Sake, Farrant; Communion in Eb, Cruickshank; Rejoice in the Lord, Elvey; Evening in Eb, West; I Will Lay Me Down, Gadsby; Te Deum in F, Dykes; Ave Verum, Mozart; The Radiant Morn, Woodward; The Lord is Exalted, West; One sweetly Solemn Thought, Ambrose; Teach Me Thy Ways, Spohr; Ponder My Words, Culley; Souls of the Righteous, Noble; Whoso Dwelleth, Martin; God Shall Wipe Away All Tears, Field.

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Editorials

M. CAMILLE SAINT-SAENS is always delightful when he writes to newspapers about subjects in which he is interested; or when he girds up his loins to discuss music: witness his argument in behalf of Gounod's oratorios—that they will live long after his operas. We have never read his comedies; but we know some of his poems and have dipped into his "Problèmes et Mystères," with its prologue on the metronome and celestial space. It is a little book with a melancholy conclusion: "Nothing in nature tends towards a goal, or rather, every goal is in its turn a point of departure: nature gives us the spectacle of a perpetual vicious circle."

FIGARO of November 7 published an article by M. Saint-Saëns on the San Francisco Exposition. What he says of the orchestra is worth a translation: "When I arrived at San Francisco, the Boston Symphony Orchestra, conducted by M. Muck, was giving concerts, each one of which was devoted to a particular nationality. I heard an Italian concert. There was a fine overture by Cherubini, who was director of the Paris Conservatory; whose works do not appear on our programs. I also attended a French concert—a piquant affair—for M. Muck is a German, but the Pacific Coast is so far from Europe! At this concert my Symphony in C Minor was performed in a masterly manner, one that seemingly could not be surpassed; it was surpassed, however, for reasons that I shall explain later."

M. Saint-Saëns then praises the orchestra that had been gotten together for his concerts by Mr. George W. Stewart. "The docility and the good nature of this orchestra were equal to its proficiency. I had to contend with only one fault, which is nearly general to-day, but was carried to an extreme by the fine orchestra from Boston.

"Fifty years ago, orchestras always played

too loud; to-day, it is the reverse. As soon as the indications 'piano' and 'diminuendo' appear, everything fades away. Twenty violins playing in unison are scarcely heard. Melodic phrases are no longer sung; a mass of important details passes unperceived. I was obliged to be insistent in order to persuade the players that 'piano' was not synonymous with 'pianissimo' and that melodic phrases should be sung. In the score that M. Muck had used, I was not a little surprised to find 'pianissimo' indicated in pencil, even in a place where the composer had written 'crescendo'! Like 'fortissimo,' the 'pianissimo' should be exceptional, and then it produces a great effect; but its abuse in a large hall is a mistake. I have demanded this extreme 'pianissimo' at the beginning of the Adagio in my symphony, and also the suppression of the 'vibrato,' the constant use of which is one of the evils of modern interpretation. It also should be exceptional and reserved for emotional passages. In a word, to the general astonishment, the later performance of my symphony surpassed the first and the orchestra of the Exposition covered itself with glory."

MR. GEORGE DOSTAL, a tenor, thinks that the vocal music in these older Italian operas "is, to my mind, very lovely indeed." But there is a fly in the ointment. "What spoils the works is the tinpanny orchestration. I've sometimes wondered why capable musicians have never interested themselves in adapting the scores of works like 'Favorita' and 'Puritani' to modern standards. These works should not be permitted to languish because of sketchy scoring."

This reminds us of Mrs. Windsor's remark in "The Green Carnation" twenty years ago: "Yes, 'Faust' is always nice; a little threadbare though, now. Old operas are like old bonnets, I always think. They ought to be remodeled, retrimmed, from time to time. If we could keep Gounod's melodies now, and get them reharmonized by Saint-Saëns or Bruneau, it would be charming."

There has been much nonsense written about the "tin-pan accompaniments," the "guitar orchestra," of the old operas. To reorchestrate "La Sonnambula," "I Puritani," "La Favorite," would ruin them. The melodies were, of their day, written for great singers who could be dramatic in *bel canto*. To accompany them with modern harmonies, to reorchestrate, would ruin the pleasing naïvete. The operas then would be truly intolerable. We believe there have been attempts to reorchestrate Schumann's symphonies, but they have been lamentable failures. Could anything be simpler, more guitar-like than the accompaniment to the oboe and clarinet solos in the second movement of Schubert's "Unfinished" Symphony? Yet, who would have it otherwise?

WE were much interested in the advice given to English organists who think of settling in this country by Mr. Percy A. Sholes, the editor of *The Music Student*. He visited us last season and is coming again. When he was here, he was struck by our extravagant manner of living. He writes under the sub-head, "The Lavish American. My informants here, English people, told me that a good deal of the expense of American living is pure extravagance, and especially in little things. Candy, ice cream, and soda drinks run away with money. Unnecessary car riding (with the universal American five-cent fare—even for the shortest distance), boot-blacking (at ten cents) outside, when a brush and a tin of polish at home would save the money; shaving (at ten cents or fifteen cents)—all these minor expenses add up. The American seems to the Englishman very careless in money matters, and I suppose the newly-arrived Englishman must seem to him mean."

And yet, as the story goes, it was an Englishman of high degree that said to Abraham Lincoln: "At home, no gentleman blacks his own boots." To which Mr. Lincoln replied: "Whose boots does he black?" All Americans are not extravagant. For example, we prefer beer at five cents a glass to ice cream soda at ten or fifteen cents. For years we have blacked our boots—that is, when we happened to think of it. We have shaved at home and abroad since the down thickened on our chiselled lips and hardened cheeks, not with a safety razor, for we feared that we would then hack and gash. Nor are we dependent on hot water. At a tender age a passage in Cobbett's "Advice to Young Men" made an indelible impression: "I once heard Sir John Sinclair ask Mr. Cochrane John-

stone whether he meaned (*sic*) to have a son of his (then a little boy) taught Latin. 'No,' said Mr. Johnstone, 'but I mean to do something a great deal better for him.' 'What is that?' said Sir John. 'Why,' said the other, 'teach him to shave with cold water and without a glass.'"

Did not the great Duc de Brissac say to himself, while holding the razor open and in readiness for the first stroke: "Timoleon de Cossé, God hath made thee a gentleman, and the King hath made thee a Duke. It is, nevertheless, right and fit that thou shouldst have something to do; therefore thou shalt shave thyself."

WHY does not Mr. Sholes, inculcating thrift, urge English organists coming to this country with the thought of settling here, to grow a fine area of whiskerage? Thomas Campbell calculated that a man who shaves himself daily and lives to the age of seventy spends, during his life, as much time in shaving as would suffice for learning seven languages. Southey verified the statement, finding the assertion of Campbell inaccurate only because it fell short of the truth.

MR. EDWIN EVANS, who writes agreeably about music for the *Pall Mall Gazette,* seeing Mr. Thomas Beecham conducting music by Mozart at an orchestral concert, was moved to this reflection: "His familiar platform manner, which would lend itself so easily to caricature, appeared suddenly, as in a flash, to be the one and only way in which Mozart should be conducted. . . . A conductor of the period would, as a matter of course, have adopted an elaborate arabesque of gesture that suited the contemporary manners and costume."

The successful physician cultivates a soothing and, at the same time, authoritative bedside manner, but this manner is for all patients. Should a conductor change his manner of conducting to suit the music being interpreted? Should Mr. Walter Damrosch, or Dr. Muck, for example, imitate Mr. Creatore when music by Schoenberg or Stravinsky is upon the desk? Should he muss his hair and make X's and Y's with arms and legs directing the Finale of Tschaikowsky's Fourth Symphony?

MR. EVANS believes that much of the unrest that now prevails in the musical world results from a struggle to regain qualities that dominated in the 18th century. "The spirit of the Encyclopædists is abroad once more. At least, before the present crisis, an intellectual scepticism was the prevailing note, and Arlequin had attained greater actuality than poor romantic Pierrot."

The following paragraph recalls the manner of thought and expression that set the lamented Vernon Blackburn apart from other English writers about music: "It was a complacent age in music. Like Jules Renard's peacock, its composers are 'si surs d'être beaux qu'ils sont incapables de rancune.' They may have quarreled incessantly and bitterly about rival conceptions of musical beauty, but these were quarrels of æsthetics. Underlying the controversies that surrounded the Italian comedy and the reforms of Gluck is an indefinable something that makes them duets of intellectual dandies. Even the technical polemics concerning Rameau's theory of harmony could scarcely have taken the form that they did had they not been conducted by self-satisfied gentlemen in silk and lace, with powdered wigs and ornamental swords. And it is this supreme complacency that makes eighteenth century music such a relief from the unsatisfied cravings of the later nineteenth."

SOME of the pianists now before the public find relief in going back to Couperin, Rameau, Daquim, D. Scarlatti. It is wholesome for them and for their audiences, provided they catch the spirit of the period in which these beautiful pieces were composed. Mr. Paderewski is never more delightful than in the interpretation of miniatures to which the great Couperin gave fanciful titles, titles that put one in mind of pictures by Watteau, Boucher, Fragonard. Nor need the greatest pianist look on these pieces as unconsidered trifles. To play them as they should be played calls for the finest technic, the most exquisite taste, the most delicate fancy. The later piano pieces of Debussy—those that he has written since he escaped from Massenet and the demands of publishers for the pleasure of the bourgeois—go back to Couperin and the others.

IT IS not extravagant to find the expression of arrogant militarism in the music of Reger and the later Strauss. We confess we are not passing sleepless nights in expectation of hearing Richard Strauss's "Alpine" symphony, with its battalion of horns. One Alp horn, judiciously employed, would be enough. There is the suggestion of crawling glaciers and majestic, awe-inspiring, snow-covered mountains in the introduction to the Finale of Brahms's first symphony, and how comparatively simple are the means of evoking the vision! Chauvet produced the same effect in a little piano piece that was afterward skillfully orchestrated by Henri Maréchal.

MUCH has been written, by his pupils and others, of the late Theodor Leschetizky as a pedagogue and as a man. He was in his eighty-fifth year and had been in the habit of marrying. Most men would have stopped willingly with the radiantly handsome Annette Essipoff, who was his second wife; but he left her, possibly because he was not wholly satisfied with her technique, and married another pupil, Miss Benislawka. After that we lost count.

Mr. James Huneker once said that Liszt is chiefly famous for having invented the Liszt pupil. As in old days, young pianists who had only been introduced to Liszt, or had seen him at a distance, or could identify his photograph, spoke and wrote glibly and with a fine display of emotion about "dear old Weimar," and advertised themselves as "a pupil of Liszt," if not "the pupil of Liszt." So the Leschetizky pupils are thicker than blackberries. One cannot escape them. Go to Putney, Vt., or Tarbell, N. H., Hyannis, Mass., Spokane, Monterey, Terre Haute, and throw a stone at random, you will hit at least one Leschetizky pupil, resident or sojourning.

Let it be said to the credit of this distinguished and influential man that he disclaimed any copper-bottomed, nickle-plated, patented method. He laid down certain principles, which were much like those of Oskar Raif of Berlin. That these principles were often carried to an extravagant length, distorted or wholly misunderstood by young men and women who were constantly prating about "the method," was not the fault of either teacher.

WE READ that in London the inhabitants do not like to venture out at night. Therefore, the leading theaters are giving afternoon performances, and concert hours are earlier. The first concert of the Royal Philharmonic Society this season began at 6.15 P.M., and the London Symphony Orchestra, having consulted their subscribers about the advisability, has followed suit. The Classical Concert Society has changed its hour from 8.15 P.M. to 6 or thereabouts.

Some years ago a deep German thinker—was it not Heinrich Pudor?—wrote a pamphlet advocating many changes in the management of concerts. He insisted that the morning was the time to hear music, and he gave many reasons in support, most of which would strike an ordinarily sane reader as grotesque.

Mr. Amarinth wished that Sir Augustus Harris would start morning opera—say, from 12 to 3 P.M. "One could drop in after breakfast at eleven, and one might arrange to have luncheon parties between the acts." Lady Locke objected. She thought it would spoil one for the rest of the day. "One would be fit for nothing afterward." "Quite so," said Mr. Amarinth, with extreme gentleness. "That would be the object of the performance, to unfit one for the duties of the day. How beautiful! What a glorious sight it would be to see a great audience flocking out into the orange-colored sunshine, each unit of which was thoroughly unfitted for any duties whatsoever. It makes me perpetually sorrowful in London to meet with people doing their duty. I find them everywhere. It is impossible to escape from them. A sense of duty is like some horrible disease. It destroys the tissues of the mind, as certain complaints destroy the tissues of the body. The catechism has a great deal to answer for."

OF COURSE, if one eats a light breakfast and has not heard the chimes or seen the seven stars the midnight before, his receptivity is greater than if he hears music after a pompous, swollen dinner that includes stewed meats and claret. But how can any artist sing or play in the morning? That artists can force themselves by the thought of a pecuniary reward is shown by the fashion of morning musicales, liberally en-

couraged by landlords, who hope that patrons of art will be patrons of his luncheons. How can an opera party, wholly or half gorged, the women flushed in the face and neck, the men longing for tobacco and the interchange of new stories, be in the mood to appreciate any music except that of a musical comedy? Persons who wish to appreciate good music should attune their minds and bodies beforehand, as there are preparatory lectures before the Communion service in many towns. As E. T. A. Hoffmann recommended certain wines for the composer of an opera, symphony, mass, so a true connoisseur will shape his luncheon or dinner to the character of the recital, concert, opera. If we were going to hear Mr. George Copeland play, we should not indulge ourselves in a New England boiled dinner; while we would order one if Mr. Busoni shortly afterward were to give one of his thunderous recitals, including a transcription of Bach's Art of Fugue (complete). The same dinner should not be ordered for "Pelleas and Melisande" and "Götterdämmerung."

In Utopia the musical critics are under surveillance during the season. Their diet is regulated; a course of reading is prescribed; every effort is made to bring them into the concert hall or opera house without bodily or mental prejudice, with a mind like a *tabula rasa*. And in Utopia only the fit are allowed to give concerts.

THERE is complaint among "artists" this season that the public does not appreciate them. The complaint is heard not only here; the winds bring it from Boston and Chicago. A correspondent in Boston informs us that the concert halls, when there is a recital, are largely papered. Messrs. Paderewski, Kreisler, McCormack, and Gabrilowitsch have been eminently successful, but the rank and file of pianists, singers and fiddlers draw few hearers. There is no curiosity about newcomers, no matter what their reputation may be abroad. Even the chamber concerts of the Flonzaley and Kneisel Quartets have been poorly attended thus far this season. The Rabinoff-Pavlowa combination giving excellent performances of opera and ballet was wretchedly supported by the public. There is a brave attempt to revive interest in the Cecilia Society, but there seems to be little interest in the performance of choral works.

One reason why certain givers of recitals do not draw all men and women unto them is that they charge too high a price of admission. Mr. Boanerges, the eminent pianist, and Mme. Slanciato ask $2 or $1.50 for an orchestra chair, whereas their performance is really worth not over fifty cents.

There is the same complaint in London. Mr. Legge, of the *Daily Telegraph,* has written sensibly on this subject, and advised the army of concert givers to lower their prices.

DR. E. H. THORNE has been giving organ recitals in London. The *Daily Telegraph,* reviewing one, began the article: "A very eminent living organist once said that to the majority of Britons, Bach's music was synonymous with 'stodge,' and he attributed the fact to the slovenly way in which the greatest of all writers for the organ was usually played by the majority of English organists. It is probably true that recent improvements in organ construction have seduced many performers from the strictest paths of musical virtue." This is all true; but is this true: "Austerity is a proper attribute of Bach"? It appears that Dr. Thorne emphasized "the devotional side as fully as possible." Is the music of Bach for the organ always inherently and deliberately devotional any more than the serious music of any great composer? Even vulgar and tavern music aroused in Sir Thomas Browne a deep fit of devotion and a profound contemplation of the first composer. But there is much cant in the writings about Bach's music, possibly because Bach himself was a cantor.

Too many builders have gone astray in their attempt to make the organ an imitator of the orchestra. This is an old story and it is not necessary to dilate on it. Grétry, hearing Méhul's "Uthal," in which violas take the place of violins, cried out: "Six francs for an E string." The lover of organ music, hearing a modern opera with all the modern improvements, sanitary plumbing, continuous hot water, pneumatic cleaning service, may well exclaim: "A dollar for a true diapason tone."

The Development of the Lied

By Sigmund Spaeth

(*Concluded*)

With the possible exception of Beethoven, Carl Maria von Weber is the most important German song-writer before Schubert. His careful study of the "Volkslied" and his instinct for melody enabled him to compose a number of songs possessing the true ring of folk-music. But even more interesting are his art-songs, most of which carry out the theory of his own statement: "Strict truth in declamation is the first and foremost requisite of vocal music. . . . Any vocal music that alters or effaces the poet's meaning and intention is a failure."

Weber's settings of Körner's patriotic poems, "Leyer und Schwert," won him the greatest popularity in his own time. In the light of the later development of the "Lied," however, his most successful song is undoubtedly *Das Mädchen an das erste Schneeglöckchen,* to the text of F. von Gerstenbergh. The opening lines are a good illustration of Weber's "truth in declamation." On the phrase "Schneeglöckchen ist's" the key changes suddenly from G minor to G major, effectively suggesting the delight of the girl at finding the flower. From this point on the harmonic development is most ingenious, returning finally to the original minor key on the word "erkaltet." The second part of the song, containing the soliloquy of the lonely maiden, suggests in the beginning of its melody the second part of Schubert's *Wanderer.* There are good dramatic touches throughout this portion.

Equally correct in its declamation is *Meine Lieder, meine Sänge.* Both melody and harmony are quite simple, with the exception of a single bold experiment in dramatic expression when on the word "Grabeshallen" the voice is carried from the low A-natural to the E-flat an octave and a half above.

Ich sah ein Röschen am Wege stehn is a tuneful imitation of the folk-song style, with no attempt to express more than the general meaning of the text. The *Wiegenlied* is also "volksthümlich," with a slight suggestion of the air of the well-known *Annchen von Tharau. Wenn Kindlein süssen Schlummers Ruh',* while obviously composed in the spirit of a lullaby, suffers from the awkwardness of its text, which, with the naively simple melody, gives an impression of incongruity. More successful is *Der kleine Fritz,* in which even the precocious utterances of the youthful hero cannot destroy the gentle humor of both words and music.

In *Meine Farben* a more elaborate treatment is discovered, but still exhibiting a clear intention to make the melody of prime importance. This tendency is less evident in the *Sonett,* a song of considerable charm and freshness, but in its structure nothing more than a series of short cadences woven together. As a result, the accentuation is unusually good. *Unbefangenheit* is a bright, sparkling song, whose harmonic variation accords well with the text. There are several touches of humor, particularly in the pianissimo "asides" addressed to the brook and the grassy bank. *Sind es Schmerzen, sind es Freuden,* to the text of Ludwig Tieck, is one of Weber's most interesting dramatic songs. He uses effectively the device of an accompaniment in triplets against a melody in common time to suggest the agitation of the speaker. The change to the minor and to the slow six-eight time on the words "So schlage denn, sterbendes Herz" emphasizes the atmosphere of gloom, which reaches its climax in the low A on the word "Grab." The rest of the song well portrays the gradual overcoming of doubt and mental waverings, emerging in the final triumph of the lover's enthusiastic resolve.

Beethoven's importance in the development of the "Lied" is two-fold. Not only did he treat this form of composition with the respect which it merited (thus establishing a precedent for composers in the larger forms), but he also emphasized the significance of the accompaniment, and paved the way in this respect for Schumann and the later romanticists. Beethoven had little of Mozart's genius in composing music of a supremely vocal character. He was inclined to disregard the convenience and even the limits of the human voice, particularly in the great choral works of his later life. But his mastery of instrumental harmonies and his unique gift of melody made it possible for him to produce a number of beautiful songs, most of which, whether by accident or design, are distinctly singable.

The cycle *An die ferne Geliebte* would in itself be sufficient to establish the reputation

of Beethoven as a song-writer. The six poems of the series are by A. Jeitteles, but their connection is entirely Beethoven's own device. He brings out the essential unity of the cycle by making the music continuous, modulating from the key of one song into that of the next, and introducing again in the final song the melody of the first. This melody may well rank with the most beautiful of Beethoven's slow themes. Another composer would probably have saved it for a sonata or a symphony. It appears five times in the first song of the cycle, *Auf dem Hügel sitz' ich,* but with a different accompaniment each time. The second song, *Wo die Berge so blau,* is in a more rapid tempo, and both its melodic and harmonic materials are of the simplest kind. There is an ingenious imitation of an echo in the accompaniment after the words "möchte ich sein." An interesting device also is the monotone on the sentence "Dort im ruhigen Thal schweigen Schmerzen und Qual," suggesting quiet calm, while the accompaniment repeats the first theme in a new key. A slight dramatic touch is added in the third stanza by the slowing of the tempo and the sudden change to a minor chord on the words "innere Pein." In the third song of the cycle, *Leichte Segler in den Höhen,* the light, rapid accompaniment in triplets suggests first the fleecy clouds above and then the rippling brook below. There is a change to the minor at the beginning of the third stanza, and a well-defined atmosphere of grief in the harmonies accompanying the words "Klagt ihr, Vöglein, meine Qual!" The minor continues to the end of the song, but with a light, airy accompaniment in the fourth stanza, addressed to the West Wind, and finally a return to triplets, as the brook is again introduced, with a concluding "ritardando" and the harmonies of sorrow on the phrase "Meine Thränen ohne Zahl." Although the sentiments of the fourth song, *Diese Wolken in den Höhen,* are somewhat similar to those of the third, a contrast is afforded by the more cheerful tone, which is supplied largely by the rippling six-eight rhythm of the accompaniment, with little embellishments and twirls to suggest the "Vöglein munt'rer Zug." A rapid introduction leads into the joyous *Es Kehret der Maien, es blühet die Au',* whose melody has the spontaneous quality of a folk-song. Again there comes the touch of sadness at the end, as the lover realizes that all these joys are not for him. The final song, *Nimm sie hin, denn, diese Lieder,* contains another beautiful melody, closely allied in spirit to that of the opening song which is soon directly introduced. After one complete statement of the original theme there is a rapid working-out of its component parts, leading to the triumphant "was ein liebend Herz geweiht!" with which the cycle ends.

These six songs give an insight into Beethoven's method of composing the "Lied." So far as the melody is concerned, the form is practically strophic, for in each stanza the vocal part is essentially the same. But the variation of the accompaniment gives the song as a whole the "durchkomponiert" or synthetic quality, so much so that the repetition of the melody is often scarcely noticeable. This type of song, with its modifications, was later very popular with Schubert.

Als die Geliebte sich trennen wolte, with words by Beethoven's friend Breuning, is a curious mixture of the strophic and the synthetic. There is little variation of melody or accompaniment in the first three stanzas, but the final stanza is quite distinctive, with the repetition of the closing sentence almost in the manner of a Coda. The same device, more elaborately carried out, is to be found in the *Mailied* (text by Goethe), in which the melody is thoroughly "volksthümlich" except for the variation at the end of the third stanza.

Beethoven's setting of Mignon's famous song, *Kennst du das Land* (op. 75) is practically strophic in form. The first part of each stanza is expressed by a beautiful melody, more dramatic in character than any folk-song, while the refrain, "Dahin! dahin möcht' ich mit dir, O mein Geliebter, zieh'n," both changes the rhythm and quickens the tempo, with effective repetitions of the word "dahin." The same scheme is repeated in all three stanzas.

Of the purely strophic songs, the *Opferlied,* with verses by Matthisson, is one of the best. In spite of the exact duplication of the two stanzas, the words and music are in harmony throughout.

A more elaborate form appears in *Das Glück der Freundschaft,* in which there are distinct variations both of melody and harmony in all the stanzas, and again the coda-like device at the end. *Mit einem gemalten*

Band goes a step further, being "durchkomponiert" in its first three stanzas, after which the music is ingeniously led back into the opening melody. This, in turn, is developed to the climax of a florid measure, almost like a cadenza, and the song ends with a distinct coda.

There is a natural progression from this type to Beethoven's purely synthetic songs, with dramatic suggestion or direct imitation. One of the simplest of the latter is *Marmotte,* representing the dreary tune of an organ-grinder. The combination of its monotonous music with the incongruous mixture of German and French words gives a very realistic effect. A comparison with Schubert's *Leiermann* is manifestly unfair, as *Marmotte* makes no pretense of serious dramatic significance. *Der Kuss* is also not to be taken seriously. It is merely a clever musical representation of lightly humorous words. Beethoven has caught the spirit of the joke and his burlesque dramatic treatment is most effective. Less successful is his serious treatment of Sauter's rather trivial words in *Der Wachtelschlag.* The supposed note of the quail figures largely in the music, being fitted in turn with the words "fürchte Gott," "liebe Gott," "lobe Gott," "danke Gott," "bitte Gott," and "traue Gott." Anyone who has heard the toy whistle known as a "Wachtel" in a children's orchestra may well imagine the effect of the same notes in a serious song.

Beethoven seems to have had a curious conviction that any verses of a sacred character were necessarily good poetry. This is the only possible explanation for his setting of six religious pieces by Gellert, of which only one, *Die Ehre Gottes aus der Natur,* could have given him a real inspiration. Beethoven's music to this short poem is full of a noble sincerity, and justly popular. The first of this series, *Bitten,* shows an interesting polyphonic accompaniment in which the independence of the bass part is particularly noticeable. Number two, *Die Liebe des Nächsten,* is so banal in its text as to destroy any possible distinction in the music. The last of the series, called *Busslied,* is more elaborate and, on the whole, more interesting than the others.

Beethoven's most dramatic songs are the two settings of Italian words, *La Partenza* and *In questa tomba oscura,* the two songs from "Egmont," and the immortal *Adelaide. La Partenza* ("Der Abschied"), to the words of Metastasio, is fairly conventional in its method, with obvious concessions to the Italian style, but displaying a nice sense of the significance of the text. *In questa tomba oscura* is a fine piece of declamation, almost operatic in its effect, yet based upon a very simple theme. The two songs from the incidental music to "Egmont" are too well known to require much comment. *Die Trommel gerühret* makes the most of its fairly obvious opportunities for realistic imitation, the noise of drum and fife and the marching of the soldiers all being clearly portrayed. *Freudvoll und leidvoll* is tenderly sentimental in spirit, with a very close sympathy between words and music, especially in such phrases as "langen und bangen," "himmelhoch jauchzend," "zum Tode betrübt," and in the concluding sentence, "glücklich allein ist die Seele die liebt!"

As for *Adelaide,* even though Beethoven himself professed to think ill of it, it must be unhesitatingly included among the great songs of all time. With the "Lied" it has little in common, for it is cast in the larger form of a "scena," or a chamber cantata. As Beethoven particularly expressed to the poet Matthisson his delight at the text, it may be assumed that it was a real inspiration to him, and that his later contempt was largely due to the song's being preferred by the public to his manifestly greater instrumental works. The fundamental dramatic feature of *Adelaide* is to be found in the various musical expressions of the name itself, and it is around these that the melodies of the song are grouped. The first is in the mood of quiet calm, and the name is twice uttered in the same spirit. The accompaniment becomes slightly more agitated, and the third and fourth repetitions of the name show the increasing stress of emotions. There is a brief return to the mood of calm, with a slight dramatic touch in the phrase "Wellen rauschen" and its contrast "und Nachtigallen flöten." In the course of developing this passage the name again occurs three times, each time with greater insistence. A sudden change in the tempo introduces a new theme, which, however, is clearly the outgrowth of the opening melody. The description of the flower, sprung from the lover's grave, bearing on its petals the name of Adelaide, brings out the most melodious passages of the entire song,

reaching a climax in the name itself, now uttered with all the pathos of hopeless yearning. The closing measures are devoted to the repeated utterance of the beloved name, first with despairing grief, then with passionate abandon, and finally with quiet resignation.

Beethoven's improvement of the instrumental accompaniment was the last of the preliminary stages in the development of the "Lied." The earlier composers of the eighteenth century had emphasized the importance of correct declamation, Haydn had restored melody to its rightful place, Mozart had shown the advantage of a thorough knowledge of the voice, and with Weber had tested the dramatic possibilities of the "Lied." The experimental period was thus complete. The materials were at hand, awaiting the touch of a genius who could afford to concentrate his ability upon this one form of composition; and the man supremely fitted for this work appeared in the person of Franz Schubert.

Novelties in the Realm of Sacred Music in Russia

ELLEN VON LIDELBÖKL

RUSSIAN sacred. music has preserved till the present day its own style, with all its characteristic traits. A choir of male voices sings "a capella" at church services, organ playing and string instruments are not allowed; solos were introduced not long ago, soprano parts were sung by boys.

It is true that sacred music must always be governed by religious requirements and in Russia it remains under the severe control of the highly placed clerical officials and they are, as is well known, very conservative. Nevertheless, our Russian composers made an attempt towards the renovation of Russian sacred music; they tried to reform it, giving to the anthems and motetts a real æsthetic development in their choral structure, whilst still remaining true to the traditions and forms of Russian church-chants. Thus did Tschaikowski, Rimski, Korsakow and many others, introducing a new development in the harmony, offering some contrast to that which was used before.

The result of such an innovation was that Tschaikowski's "Mass" was sequestrated and forbidden for many years to be sung at church services. At present a fresh stream of freedom seems to pass through the heavy scent of incense: the works of sacred music by our contemporary composers are performed at church services, female voices are introduced in the choir. The result of this new direction given to sacred music was that our composers undertook the creation of music of this style.

S. RACHMANINOW COMPOSES SACRED MUSIC

Some years ago S. Rachmaninow composed a "Mass" appropriate to Russian church services and last season he presented a series of anthems for a "Vigil." It was performed for the first time on March 10th at the Large Hall of the House of Nobility, and was repeated five times at five soirées, as the large number of concert-goers could not get admittance to the first performances.

The work consists of twelve separate parts, each having its own development, its climax and finale. Rachmaninow is entirely objective in this work. He created something new and refreshing in the realm of Russian sacred music. He thoroughly grasped the spirit of the Orthodox Faith, with its deep feeling and mysticism, and used for his Psalms the themes he found in the old songs of Byzant and Kiew, together with other motives belonging to the time of the early Russian Christian era.

Rachmaninow developed the element in the test appropriate to the ceremony of the church service in a masterly manner and expressed the thought and feeling of an Orthodox believer, overwhelmed by an elevating impulse towards the heights of heaven.

The sources of sacred music in Russia are similar to those of the folk-lore, and the contrapuntal conditions are the same.

The immense musical value of Rachmaninow's songs for a "Vigil" consists in the union of old sacred harmony with a choir founded on a modern structure. Profound sincerity of love and faith is apparent throughout the whole work fitted for church services and also concerts. In both cases the music suffices for all exigencies he required. It is difficult to decide exactly which of the twelve anthems is the best. Each has its incomparable charm. The "Alleluja!" displays a fanciful flight of imagination in rising to the heights of heaven; the "Cherubin" and "the Angel's" songs are illuminated by a dreamy

mysticism. In one word, it is the work of a great master.

Rachmaninow's music fulfilled the real destiny of music to revive and inspire the spirit of man. There are sublime things in this composition and its depth is impenetrable.

The well trained choir "a capella" of the Synod College was conducted by N. Danilin, a musician, who is greatly appreciated in the branch of sacred music.

S. Yondin, a singer of Mr. Zimin's opera, sang the solos. The whole was a model performance and made a splendid impression.

Rachmaninow himself was present, and was enthusiastically greeted by the audience.

A CANTATA OF SACRED MUSIC BY ALEX. GRETSHANINOW

A second novelty of sacred music was a cantata by Alexandre Gretshaninow, which bears the following heading: "Let us praise our Lord with strings and organ!"

These words will shed some light on the aims the composer had in view introducing orchestra and organ-playing into the cantata for a sacred choir. It was performed at Kussemitzki's Symphony Concert on February 24th for the first time, and was an event of no little interest.

As we have already mentioned, the choir sings a capella, string instruments and organ playing not being allowed. Introducing them in his cantata, Gretshaninow appears as a reformer in this branch of art. How far he has succeeded in it, the future will decide.

The cantata has three movements: an introduction on the words: "Bless me and my soul, O Lord!" It is of a fresh and bold spirit. The middle part changes into gloomy mysticism, as it illustrates a sunset and the darkness of night. The second movement entitled "The powers of heaven!" has a theme belonging to an early Slavic Christian era and is of a pathetic character. An invisible choir of children voices gives to this part of the cantata a trait of purity and innocence. The impression is deepened by a solemn bell-ringing. A part in it with an uncommon rhythm of f-4 produces the effect of joyful hopes. A solo for contralto forms the transposition to the conclusion, which is full of grandeur and solemnity with wealth of beauty.

Alex. Gretshaninow began his career as a composer by writing and improvising sacred music; as his musical endowment was well appropriate to this branch of art. He remained entirely national in it. His "Anthems" for church services, his "Masses," his "Credo" are works of a great master and are admitted at Russian churches. But Gretshaninow is a man who never abates his efforts: he learned from the past and lives now for the present. Foreign influence is an unavoidable factor. And this is felt in his later compositions, as also in the cantata. There is something of the "Parcival Shinmung," but the Russian theme and harmony of the early Slavic Christian era brings us back to our nationality.

We owe great gratitude to Gretshaninow, as he has shown to what a large extent Russian sacred music may be developed; but as it needs an orchestra and organ playing for its performance, no one can foretell when the time will come for it to be heard at church services. At present it remains as a precious addition to symphony performances, as the music of the cantata is supremely great and pure. It always will bring a certain amount of brightness to a concert.

It was performed in Moscow and in Petrograd at the regular symphony concerts by Russemetzki, who conducted it with entire mastery. Every detail came out with wonderful clarity, and his orchestra has again given a convincing proof of its high quality. The whole staff of his chorus was there, and the work scored a decided success.

A CANTATA BY SERGE TANEÏEW

The third novelty of sacred music was a cantata by Serge Taneïew, performed for the first time at Kussewitzki's Eighth Symphony Concert. It bears the following heading: "After having read a Psalm."

A profound religious feeling underlies this poem written in 1859 by a Russian poet, Chomkarow. The contents of it are as follows: "The voice of God resounds through the thunderstorm: Israel! you have erected temples with glittering gold, with perfuming incense, with lights burning day and night. What use to God is all this splendor? God Himself created the earth with all its wealth, He Himself set the sun and the stars in the sky to illuminate the world. . . . A gift of another kind is wanted by our Lord, a gift reconciling Him with men—He asks from them a *heart purer than gold, a strong will*

for work; they must *be brethren,* who *love their brethren* and have *truth and justice in their judgment."*

In this religious idea S. Taneïew found scope for profoundest emotions and for his power of illustrating great thoughts by music.

Let us pass to the cantata itself. It has three separate movements with three divisions in each of them.

The "introduction" is of an extraordinary splendor. The chorus is sometimes divided into two parts, united by a complicated contrapuntal structure to wonderful harmony.

The second movement has besides the chorus a quartet of striking beauty in its varied color and delicate texture, illustrating the wealth on earth and heaven given by God to men.

The third movement is again passionate and strong. It has a beautiful aria for contralto, the theme of which is used for a fugue sung by a double chorus at the close.

As we may see, the cantata is conceived on a noble plan, and is able to elevate people by the thoughts and feelings of a great soul. It is a truly monumental work on account of its spiritual grandeur, nobility and sublimity of the pervading ideas, bearing the features of logical evolution, close connection and unity.

S. Taneïew towers high above the range of men. He is an individuality proud, noble and unique, a descendant of the classics in his music. But a great man invariably oversteps traditions and so did he, enlarging his orchestration, building up his choruses on new contrapuntal combinations with harmonic tunes and a balance of sounds which never shock the ear. In one word, he showed himself a composer immensely great in his craftsmanship. The treatment of the chorus and orchestra raise the cantata to a work of great importance and make it an admirable addition to symphonic music.

S. Russewitzki may be highly praised for the rendering of the cantata. The choral numbers were sung with strict clearness and the quartet was sung by artists of a high rank: Mme. Koshitz (soprano), Mme. Sbruewa and Mme. Dobbert for the second performance (both beautiful contraltos), Mr. Philippow (tenor) and P. Tichonow (bass).

S. Taneïew's cantata was performed twice in Moscow and one time in Petrograd by S. Russewitzki, with the care and reverence which a sacred cantata demands.

Some Famous Singers No. 2

By Francis Rogers

FARINELLI AND CAFFARELLI

Carlo Braschi ("Farinelli"), 1705-1782
Gaetano Majorano ("Caffarelli"), 1703-1783

OF ALL the male singers of the eighteenth century none seems to have been so richly gifted by nature, or to have put his gifts to such good use, as the male soprano, Carlo Broschi, known in history as "Farinelli." His supremacy as a vocalist is comparable with that of the greatest singer of the nineteenth century, Rubini, but certain features of his extraordinary career make his story absolutely unique in the annals of singing.

Broschi was born in Naples in 1705. One story has it that he was of noble parentage, but it is much more probable that he was of humble origin and that his voice and musical precocity in childhood were so remarkable as to determine his parents to prepare him for the career of an *evirato.* His uncle, Carlo Farinelli, was a violinist and composer of note, and from him he borrowed the name by which he was always known. It has been said that he derived the *sobriquet* from his father's dealing in flour (*farina*), but this explanation seems far-fetched.

He studied under the most justly celebrated of all singing-masters, Niccolo Porpora, who in 1722 took him to Rome and introduced him to the operatic world in his own (Porpora's) opera, "Eumene." His success with the public was immediate; in this boy of seventeen were revealed all the qualities that go to make a great singer.

In order to emphasize the perfection of Farinelli's vocal technique the ingenious Porpora had devised for him a veritable *tour de force.* In the orchestra of the theater was a trumpeter highly renowned as a virtuoso player. Porpora had written for Farinelli an air with trumpet *obbligato,* which threw the voice into immediate comparison with the brass instrument. The issue of the contest was wholly favorable to the singer; in breath-control, in the attack and sustaining of tones and in the execution of florid passages he was pronounced incomparable. His high rank as an artist was established once for all.

Farinelli continued his studies with Porpora for two years and then, fully equipped

for universal conquest, made a grand tour of the operatic capitals of the continent, Vienna, Venice, Naples, Milan and Bologna. His vocal supremacy was undisputed till he appeared in Bologna, where for the first time he heard Bernacchi, another *evirato,* called "the king of singers." They were cast for the same opera, in the course of which was a *duo* for their two voices. Farinelli sang first and, according to the custom of the time, displayed every vocal trick and ornament that he was capable of performing. Brilliant and effective as these all were, Bernacchi, when his turn came, repeated them note for note in even greater perfection, adding to them some marvelous inventions of his own. The younger man was humble-minded enough to see that he still had something to learn and modestly requested Bernacchi to impart to him some of the secrets of his lovely art.

Farinelli soon reached the very summit of technical skill and everywhere was acclaimed as the greatest singer of the day. Bernacchi, a past master of the florid style of singing, had developed in him such flexibility and brilliance of execution that sometimes not even the violins in the orchestra could follow the flights of his voice. Vocal perfection he had now achieved; in 1731 he began to develop his art in another direction.

In that year he sang to the Emperor of Austria. The monarch listened to him with interest and delight and then said: "Hitherto you have aroused amazement in your hearers by your wonderful facility; why not now try to touch their hearts by the simplicity and truth of your musical expression?" Farinelli, always ready to profit by wise counsel, acted on the Emperor's advice and, without diminishing the brilliance of his style, became gradually a great emotional singer.

In 1734 Porpora brought him to London as a member of the company that was competing with Handel's for popular approval. He made his début in Hasse's "Artaserse." His success was immediate. The very first note he uttered was so exquisite that the audience applauded it for full five minutes before allowing him to continue his aria. Subsequent appearances in other operas amply confirmed the initial verdict of the public. One fashionable lady, while listening to Farinelli, cried ecstatically from her opera box, "One God; one Farinelli!" This incident is immortalized pictorially in Hogarth's "Rake's Progress."

Senesino, the celebrated male soprano, who was in the same company, was at first disposed to be jealous of the young artist, but when he heard him sing was so overcome with honest admiration that, quite forgetful of the role he himself was supposed to be playing, he rushed across the stage and clasped him enthusiastically to his bosom.

The great world of fashion, headed by royalty, lavished upon him not only compliments, but also costly gifts of all sorts. His annual income during the three seasons he spent in England was said to be in the neighborhood of £5,000. Afterwards, when he returned to Italy, he built himself a sumptuous villa, which he appropriately named "English Folly."

In 1736 Farinelli started for Spain and on his way stopped in Paris. He sang at court and gave such delight to his hearers that even the unmusical and usually unresponsive Louis XV presented him with a handsome portrait of his royal self as a special mark of his approval.

As it was at this point in his career that Farinelli was translated from the enviable but familiar position of an extremely popular singer to an exalted sphere in which no other singer before or since has ever dwelt, it is worth while, before he passes from the ken of ordinary mortals, to pause a minute and make an effort to see and hear him as he was seen and heard by his contemporaries.

His face was not handsome, although the suavity of his nature gave it a certain charm of expression. In stature he is described as being "as tall as a giant and as thin as a shadow, therefore, if he had grace, it could be only of a sort to be envied by a penguin or a spider." For a man of such a build as this to gesticulate much would have likened him to a lonely windmill, and in this we may find the explanation of his immobility while singing, which was remarked by all that heard him.

But in the days of Handel and Hasse and Porpora, when musical virtuosity was the most highly prized of all qualities, an undistinguished countenance, an ungainly physique, and the lack of histrionic skill were not in themselves hindrances to a successful career. Both Cuzzoni and Farinelli, who often appeared together, were instances of this fact,

for they owed their extraordinary renown to musicianship and to vocal beauty and skill alone, just as Rubini did a hundred years after them.

Of the perfection of Farinelli's voice there could be no two ways of thinking. Mancini, a voice teacher of the first competence, wrote: "His voice was thought a marvel because it was so perfect, so powerful, so sonorous, so rich in its extent, both in the high and in the low registers, that its equal has never been heard in our times." Another contemporary critic records that "he had a voice proportioned to his gigantic stature, extending beyond the ordinary compass near an octave, in notes equally clear and sonorous." After making due allowance for the extravagance of praise always accorded to favorite singers by their partisans, we cannot escape the conclusion that Farinelli's voice and vocal technique were completely satisfying to the musical connoisseurs of his day, whose taste in singing had been formed by such accomplished artists as Bernacchi and Senesino.

Farinelli arrived in Madrid in 1737, planning to return to northern Europe after a short stay; he remained in Spain for twenty-two years. In 1737 the king, Philip V, was suffering from a nervous depression so profound that nothing could dispel his melancholy. He neglected all his royal duties and was fast approaching the frontier of hopeless insanity. The queen, hearing of the coming of the world-famous Farinelli, bethought herself of a possible means of cure for her consort. She engaged the singer to perform some of his most touching airs in a chamber adjoining the king's. The experiment was wonderfully successful. Even as the savage mood of Saul yielded to the song of young David, so did the King of Spain's melancholy succumb to the lovely voice of Farinelli. Deeply stirred, Philip thanked him effusively and promised him any boon he might ask. The singer, with characteristic tact, prayed that His Majesty would deign again to shed the luster of his presence on his long-neglected court. The king affably granted this request, submitted himself to the ministrations of the barber for the first time in many days, and soon regained his lost health of mind.

To preclude all possibility of a relapse Farinelli was engaged as court singer extraordinary. His yearly salary amounted to something like $15,000, with a coach and equipage thrown in. His majesty presented him with his picture set in diamonds, valued at £1,200 sterling ($6,000). The queen gave him a gold snuff-box with two large diamonds in the lid, and the Prince of Asturias made him a present of a diamond button and loop. He was likewise dignified with the order of Saint Jago. For all this his only duties were to sing four songs for the king every evening. These songs were of a gently sentimental character and always the same. As Philip survived the making of this contract by ten years, it would seem that Farinelli must have sung his little group of songs some 36,000 times. All things considered, it must be admitted that he was not overpaid!

Philip's successor, Ferdinand VI, inherited his father's admiration for Farinelli's singing, and, in addition, discovered in him such excellent qualities of heart and head that he made him his confidential adviser and in 1750 bestowed on him the cross of Calatrava, an order of the most exalted sort. Farinelli developed a pretty talent for politics and diplomacy, too, and, what was more remarkable, bore his honors with such generosity, modesty and tact as to antagonize nobody.

In connection with his duties as a court functionary he established a court opera, which under his management gave excellent performances, but there is no record of his ever having played in them.

Such was his happy and prosperous life when in 1759 the death of Ferdinand changed his situation completely. For political reasons the new king found it necessary to banish him from Spain. He possessed great wealth and a great name, but more than a score of years at court had quite unfitted him for any career or companionship now open to him. He was fifty-five years of age, his voice was gone, he had long since lost touch with the friends and colleagues of his youth, and felt himself too old to form new ties. For a time he thought of settling in England, but finally selected Bologna for the home of his declining years.

Dr. Burney called on him there in 1771 and paints for us a rather pathetic picture of the old man. Surrounded by all the luxury and comfort that money could supply, Farinelli passed his time in rehearsing the glories

of his palmy days. The present brought him solace only through a fine collection of pictures and musical instruments. He did not sing for Dr. Burney, but played for him on some of his favorite instruments, and regaled him with stories of his early triumphs in England and of his career as a Spanish courtier.

In such lonely and unedifying fashion he spent the last twenty years of his life. He died in 1782.

Farinelli was the perfect vocalist *par excellence;* the art of singing, as practised by the male sopranos, in him attained its fullest possible development. In his youth he outsang all rivals, including the veterans, Bernacchi and Senesino, and for a time stood alone on the loftiest pinnacle of popular favor. Then, through his retirement to the Spanish court, when his powers were at their zenith, he withdrew himself from all possibility of comparison with his contemporaries even more completely than Jenny Lind did a century later. But for this early retirement, his great art would inevitably have come into rivalry with that of a singer who seems to have been almost, even if not quite, his equal —Caffarelli.

Gaetano Majorano, remembered only under the *sobriquet* of "Caffarelli," which he derived from the name of his benefactor, Pasquale Caffaro, was born at Bari, in southern Italy, in 1703. His father was a mere peasant, but the boy's aptitude for music was early recognized by Caffaro, later director of the Royal Chapel and the Conservatory in Naples, who took him into his own home and directly oversaw his education.

In due course young Caffarelli became the pupil of Porpora. Tradition has it that the famous master for several years would allow him to sing nothing but a page or two of vocalises. Such a monotonous routine must have sorely tested the patience of both master and pupil, but finally Porpora dismissed the boy from his school, saying, "Go; I can teach you nothing more. You are already the most skilful singer in Europe."

This tale is more easily digestible if taken with several grains of salt, but there is no doubting that when Caffarelli made his début in Rome in 1724 he achieved a brilliant success. According to the custom of the day, he assumed the part of a woman, in which his lovely voice, his technical mastery and his handsome person won golden opinions. In the course of the next few years he gained celebrity throughout Italy and by some critics was ranked beside the great Farinelli himself.

Caffarelli's charms were especially enslaving to the ladies, with whom his affairs and entanglements were without number. On one occasion, in order to avoid castigation by a jealous husband, he spent the night in an empty cistern. This escapade left him with a severe cold that cost him a month in bed and awakened in him such a terror of irate husbands in general that he hired a bodyguard of bravos to accompany him in his walks abroad.

He was not heard in London till 1738, when he appeared in Handel's "Faramondo" and "Serse," as well as in other operas of less merit. It is worth recalling that it was for Caffarelli that Handel wrote his familiar Largo (the opening air in "Serse") "in a clear and majestic style," as Dr. Burney prophetically put it, "out of the reach of time and fashion."

Unfortunately, the English climate did not agree with his voice and so prevented him from duplicating his Italian triumphs, but as soon as he left England his voice regained all its lovely qualities and Italy, now that Farinelli had disappeared into Spain, acclaimed him as the first male singer of the time.

In Turin the Prince of Savoy praised him to the skies, but admitted to him that his daughter, the princess, did not believe that any singer could ever equal Farinelli. Caffarelli replied impressively, "To-night she shall hear two Farinellis." An English woman had cried, "One God; one Farinelli!" Unfortunately history does not record the Italian princess's views on theology.

There are other tales told of Caffarelli's arrogance and conceit. Once, while he was filling an engagement in Naples, he learned that a new singer, Gizziello, was to make his début in Rome the next evening. Caffarelli posted straightway to Rome, arriving at the opera house just in time to hear Gizziello's first air. At its conclusion he leaped to his feet, shouting, *"Bravo,* Gizziello, *bravissimo,* and it's Caffarelli that says so." Twenty-four hours later he was back in Naples singing his own opening air.

Wherever he sang he received enormous fees, which were, however, in his opinion,

never commensurate with his value as an artist. In 1740, for a three-months' season in Venice, he was paid more than $3,000—a very large salary in those days.

In 1750, although he was no longer young, he created a furore in Paris. Louis XV sent him a snuff-box in token of his august approbation. Caffarelli was impudent enough to tell the king's messenger that the box was inferior to a drawerful of boxes that he had accepted from other admirers, adding, "the king might at least have given me his portrait." "But that," said the messenger, "is an honor reserved for ambassadors." "Indeed," replied the singer, "but all the ambassadors in the world would not make one Caffarelli." The story was carried to the king, who laughed over it, but at the same time sent Caffarelli a passport signed by his own hand, with orders to use it within ten days.

Caffarelli, like Rubini, was extremely thrifty in his ways and amassed a fortune large enough to purchase him a dukedom and to house him in a sumptuous palace at Santo Dorato. He was able, too, to preserve his voice well on into old age. David Garrick heard him sing in church in 1764 and wrote: "The principal part was sung by the famous Caffarelli, who, though old, has pleased me more than all the singers I have heard. He touched me; and it was the first time I have been touched since I came to Italy." Dr. Burney heard him a few years later and found his voice still pleasing. He died in 1783.

Like most of the great singers of his time, Caffarelli was a good musician. That he was one of exceptionally good taste we may infer from the fact that Handel, who habitually insisted on having his music sung as he wrote it, paid him the compliment of allowing him occasionally an *ad libitum* passage. His lovely voice was equally expressive in both *cantabile* and *bravura* music. His trill—in those days a most important ornament in song—was perfect and his execution of florid passages without a flaw. He is said to have been the first singer to embellish with rapid chromatic scales. Porpora, his teacher and an excellent judge of voices, declared that Caffarelli was the greatest singer Italy had produced. It is a pity that Farinelli's early retirement deprived the public of the opportunity to compare his art directly with that of Caffarelli.

Facts, Rumors and Remarks

N. H. Allen will be associated with Dr. Arthur Mees, of New York, in rehearsing the societies of the Litchfield County Choral Union preparatory to the festival at Norfolk in June. R. P. Paine, the regular conductor, on leave of absence for a year, is spending the winter in New York.

* * *

The first subscription concert of the Schola Cantorum of New York, Kurt Schindler, conductor, will be held at Carnegie Hall on January 12, 1916. The programme will consist of the music of Russia and Scandinavia and will include Five Finnish Student Songs for Male Chorus, the English version of which is by Jane and Dennis Taylor and Kurt Schindler. The second concert with orchestra will be held on March 7.

* * *

The Russian Cathedral Choir, under its choirmaster, I. T. Gorokhoff, of Moscow, will give a concert of church music, folk songs and secular songs at Æolian Hall on December 21, when the following programme will be rendered: The Lord's Prayer, the customary chant; In Thee Rejoiceth, Fatyeeff; The Cherubic Hymn, Tschaikovsky; Meet Is It, Tcherepnin; My Soul Shall Exult in the Lord, Balakireff; Herod Sought to Slay, Gretchaninoff; Thou Only Art Immortal, Kastalsky; Lord, Hear My Prayer, Arkhangelsky; A Minor Epic Lay, Kastalsky; The Plume-grass, Sakhnovsky; A Legend, Tschaikovsky; Chorus of Villagers ("Prince Igor"), Borodin; Dunai, Arkhangelsky; The Sun and the Moon, Gretchaninoff; The Shades of Night, Arkhangelsky.

* * *

The Musical Art Society of New York gave its regular Christmas Concert on December 14 at Carnegie Hall, Frank Damrosch conducting, and the choir of the Cathedral of St. John the Divine, under Miles Farrow, the organist and choirmaster, assisting. The programme was as follows: Adoramus Te, Palestrina; Gloria Patri, Palestrina; Two Old German Christmas Songs, Geborn ist der Emanuel, Es ist ein Ros' entsprungen, Praetorius; Gaudete omnes, Sweelinck; Salve Regina, Arens; Three Old French Christmas Songs, Les Voisins, Le sommeil de l'enfant Jesus, Chanson joyeuse de Noël, Gevaert; Motet, Tota pulchra es, Bruckner; Vom Himmel hoch, Karg-Elert; Die Vätergruft, Cornelius; Three Part Songs, Der Schmied, John Anderson, Schön Rohtraut, Schumann; Two Russian Songs, The Two Roses, Spring Delight, Cui; Neue Liebeslieder, Brahms.

* * *

NEW YORK ORATORIO SOCIETY

The New York Oratorio Society gave, on Wednesday, December 8, a brilliant performance of Bossi's dramatic oratorio, Joan of Arc, this being the first performance of the work in this country. The work made a strong impression, being thoroughly modern in spirit and yet free from the extreme dissonance characteristic of much modern music. The orchestra played well, and the chorus, which was augmented by the boy choristers of St. Andrew's Church and the Church of St. Edward the Martyr, sang with good tone and precision. Marie Sundelius gave a very satisfying performance in the title rôle. Morgan Kingston was the tenor and the other soloists were Clifford Cairns, bass; Grace D. Northrup, soprano; Miss Rose Bryant, contralto, and Master Hinchman, boy soprano. Mr. Cairns' strong declamation of the spoken part was one of the features of the evening.

Ecclesiastical Music

EDITED BY

G. EDWARD STUBBS, MUS. DOC.

A CORRESPONDENT writes: "I notice that a great number of anthems for so-called Harvest Home Festivals are published in England, while few are issued here. Is the 'Harvest Home' the same as Thanksgiving? What is the origin of these 'festivals'? With the exception of Thanksgiving we do not seem to have anything of the kind in this country."

Exact information regarding the history of the Harvest Homes is somewhat difficult to give. There is no form of service of thanksgiving for harvest provided in the Church of England Prayer Book. It would appear, therefore, that harvest festivals are modern, —dating back say seventy years or so. The American Thanksgiving Service, on the other hand, dates from 1789.

In former times in England special thanksgiving prayers were issued by authority in years of abundance. In the year 1796, for instance, such prayers were used. Also in 1847. The Vicar of Moenstow is supposed to have had something to do with popularizing modern harvest festivals. In 1843 he commenced to hold such services in his parish. Since then these festivals have grown in favor rapidly and this fact accounts for the increased output of harvest anthems mentioned by our correspondent.

Furthermore, in England these festivals cover the whole period of harvest-tide, while here in America we have one single day devoted especially to thanksgiving.

Lammas-day may have had an influence in establishing the modern "Harvest Home" festival. In former times a loaf was offered on the first of August as an offering of first-fruits. The literal sense of the word "Lammas" is "Loaf-mass." It is not difficult to perceive the possible connection between the old Lammas-day festival and the modern "Harvest Home."*

It is a somewhat curious fact that here in the United States we use comparatively little harvest festival music in our churches. A nation that feeds the whole world out of an over-plus of grain and general produce has peculiar reasons to be grateful. Yet we confine our harvest anthems and hymns almost entirely to the day set apart by the authorities as Thanksgiving Day.

*In the "Sarum Manual," Lammas-day is called the "Benediction of the first-fruits."

AN excellent rendition of the Brahms "Requiem" was given at the Cathedral of St. John the Divine on the evening of November 28th. Mr. Miles Farrow is to be congratulated upon the increasing efficiency of his choristers. The machinery of the choir school is now in full swing and the outcome (predicted in this paper more than two years ago) is up to "expectation." Just what the annual percentage of change in the treble force is we do not know, but it is small enough to make the yearly repetition of such works as the "Requiem" quite feasible. In the ordinary choir, half starved for material, and depleted by constant loss of treble voices, the case is far different. It is fortunate for the cause of church music in this country that there is at least one cathedral center of influence which demonstrates the close relationship between musical facilities and results.

THE *Catholic Choirmaster* (Baltimore, Md.) gives an interesting account of the problem of church music reform in the Roman Church, and criticises (very courteously, we are bound to confess) the attitude taken some time ago by this paper in regard to boy voice culture in Catholic choirs, on the ground that artistic vocal training is not—at present at least—the most important desideratum. We read: "The NEW MUSIC REVIEW makes the following comments regarding boy choir training, and musical conditions in the Catholic Church:

"'Our readers have probably noticed that we have often spoken in disparaging terms of the Catholic choirs in this city, and in this country at large. We have done this not from any desire to find fault merely for the sake of criticism. We have taken the ground that the cause of church music in general suffers from the neglect of artistic and scientific voice culture in Catholic choirs. Whatever stan-

dard of excellence exists in "boy choir" singing in the United States to-day we owe entirely to the Episcopal Church—a body that is quite small, and about one-sixteenth as large as the Catholic Church.

"'The Russian Church—or Eastern Church, as it is sometimes called—is still smaller (in this country), and yet its musical influence is already bearing fruit through the choir of St. Nicholas Cathedral. The advantage enjoyed by the Catholic Church through the control of material in the parish schools is enormous—in fact, it is incalculable. This advantage has been wasted.'

"While granting that *The Review* is partly justified in its criticism of the musical conditions as found in many of our churches today, it is well to consider that there are far more important problems confronting the Catholic choirmaster than that of boy voice training.

"*The Review* fails to grasp the greater purpose of the church music reform movement when it lays such stress upon the purely vocal aspects of the matter.

"It does not necessarily follow that a function is essentially devotional or edifying merely because a certain method of voice production is used by the members of the choir. The advantage of beautiful tone quality as an aid in the proper rendition of true church music is admitted, but at this period of the music reform movement in the Catholic Church there are far more vital points to be considered than the question of correct or incorrect vocal methods.

"'Boy choirs,' even those considered well trained and highly efficient from a vocal standpoint, can be heard rendering the most atrocious non-liturgical music. Witness the many choirs composed of boys and men still singing the florid Masses and Vespers by Rossini, Mercadante, Haydn, Giorza and his companion 'imitators.' No amount of vocal perfection can possibly atone for the unliturgical style of these compositions, by the use of which the real purpose of church music is frustrated. No amount of editing, cutting of the repetitions in the texts can make them liturgical, devotional or religious in character. The consideration of mere vocal beauty is of secondary importance, and can well be postponed until the greater objects in the church music reform movement shall have been achieved. These objects are: 1st. The elimination of the trashy, operatic, and undevotional style of music from the repertoire of our choirs, and the publication of a 'White List' of acceptable liturgical music for use in all the dioceses of the country. 2d. The inauguration of a course of 'sacred music' in all the seminaries. This course should be compulsory, not elective, and be made a live issue instead of the dead letter it now is in most seminaries. It would provide practical instead of purely theoretical instruction. 3rd. The establishment of at least one model choir in every diocese (preferably at the Cathedral) which would serve as an object lesson to all the other choirs of the diocese where the various styles of approved music could be heard under the most favorable conditions."

THERE ought to be some sharp term of reproach by which the habitual musical grumbler can be called to order. There are people who are positively unhappy unless they "growl" over fancied wrongs. A member of the querulous tribe recently sent the following to a prominent London journal:

"I should like to draw attention to the feeble arrangement of having no boys to sing in the choir at St. Paul's on Sundays, so that the choral celebration, which many people attend specially on account of hearing beautiful music, is shorn of its chief glory. It seems weak beyond words to say that the Cathedral Church of a great metropolis like London cannot have boys' voices for the music because they are having holidays, or there is illness in the school. In no other great church would it be tolerated. Take, for instance, the Roman Catholic Cathedral at Westminster, and see to what a pitch of beauty Dr. Terry has raised the singing, till there is said not to be another cathedral in Europe to equal it; and if the Church of England is to hold her place the music in the services at St. Paul's should not lack boys' voices.

"There must be very many lads who would consider it a high honor to sing there when the boys of the regular choir cannot, and I cannot see why an emergency choir should not be formed, composed of lads out of parish churches in London. I have no doubt the cathedral authorities will say 'Quite impossible,' but it certainly ought not to be. For

three Sundays now, and one of these the Ordination Sunday, there have been no boys in St. Paul's choir, and if any hymn wants a clear boy voice it is 'Come, Holy Ghost, our souls inspire.'"

The writer evidently has a disease which we would term *querulitis*. If there is any church on earth where choral affairs are managed with more scrupulous care and exactness than they are at St. Paul's we would like to know the name of it.

It takes a dangerous epidemic in the choir school, or something equally serious, to interfere with the customary musical routine at the Cathedral. Such catastrophes do happen once in a while, but they are of rare occurrence. The average "Grumpy" knows very little of the things he complains about.

An "emergency choir," composed of "lads out of parish churches in London," would make a sad rendition of the St. Paul's service. For practical reasons such a choir could not be formed.

Even if it could be organized it would not be called into requisition once in a blue moon.

Furthermore the acoustics of St. Paul's Cathedral are bewildering to the uninitiated. An "emergency choir" would meet with *emergencies* that would astonish not only them but also the unfortunate congregation compelled to listen to them!

MANY amusing anecdotes concerning Dr. Edward Hodges are to be found in the American musical journals of his day, when as organist of Trinity, he was the most prominent church musician in New York.

We learn, however, from the London *Choir* something new about this talented though eccentric man.

"Dr. Hodges composed several anthems, most of which remain unpublished. He had a certain gift of humor, both conscious and unconscious. One MS. bears the inscription 'an anthem for the edification and consolation of disappointed candidates, occasioned by a recent appointment at Gloucester Cathedral, 1832.' The words are taken from Ecclesiastes: 'The race is not to the swift,' the last four words of the verse being continuously repeated.

"The Bristol Reference Library contains several MS. anthems by Hodges, and an examination of them soon reveals the reason why they never found favor with publishers. One of them bears the following inscription:

"Funeral Anthem for King William IV and my aunt Sarah, who both died at the same age and on the same day, June 20, 1837. Bristol, July 6, 1837. Finished June 29, 1837, 9.10 P.M.

"The detailed title of another effusion reveals the eccentricities of the composer:

"A Provisional Anthem which was *not* sung at Trinity Church, New York, November 10, 1852, on occasion of the Consecration of a Provisional Bishop, although the words were read by the Bishop of Pennsylvania, composed for the benefit of Posterity by Edward Hodges, Mus.Doc. (Cantab.)

"The words of this anthem are taken from the third chapter of the First Epistle to Timothy, and the opening passages are laid out thus by the worthy doctor, the various voices enumerating in succession the necessary qualifications of a bishop:

"Bass.—A bishop then must be blameless.
"Tenor.—The husband of one wife.
"Alto.—Vigilant.
"Treble.—Sober.
"Bass.—Of good behavior.
"Tenor.—Given to hospitality.
"Treble.—Apt to teach.
"Alto.—Not given to wine.

"The first part of this anthem is written on a ground bass, and goes far to show that Dr. Hodges was no mean musician."

WE HAVE been asked to recommend the "best" psalter for use in male choirs having only tolerably good material, and lacking certain facilities which are common to choirs in the larger cities.

Let us say at once that there is no "best" psalter—at least as far as general agreement among organists is concerned. The mere fact that new systems of pointing are constantly being published is quite sufficient proof that there is something to be desired in the "best" psalter now in use—whichever that may be.

The Cathedral Psalter has the *largest sale* at present. Whether it will continue to hold that distinction remains to be seen. As the singing of the Psalms is the most difficult task that choirs undertake, it is just as well to have the psalter *read* in ordinary choirs—especially

in those composed of boys who are deficient vocally, and who also have difficulty in the first of the "Three Rudiments"—reading.

For the chief trouble in psalm chanting is not a musical one. Very few boys under twelve years of age read well, for the simple reason that reading and elocution are neglected in the public schools.

In large and progressive cities this may not be the case. But male choirs are springing up in villages and small towns where educational advantages are not of the highest type. "Boy" choirs in such places should be consigned to the requirements of a read service.

Where psalm chanting is imperative (from the "will" of the rector, or other unfortunate cause), two rules should be observed, especially in the training of the younger boys.

1. The *recitation* should be practised separately.

2. Control of *breath* should be taught.

No matter what system of pointing may be used, the recitation is the thing that gives most trouble. Yet how very seldom is it rehearsed apart from the other portions of the psalm-verse!

The music of the chant (Anglican system) lies outside the recitation, so to speak The cadence should be taught separately, and then the two joined evenly without a "hitch." The Cathedral Psalter provides for the elimination of the "fence" (as it is sometimes called) by an accent marking the beginning of the music of the chant.

Other psalters manage the matter in other ways—but in every "pointing" the recitation requires special rehearsing. Lack of breath control leads to loss of tone, and a weak, "gasping" effect. Choristers of experience, with a quick sweep of the eye, estimate the geography of the region from the beginning of the psalm-verse to the colon. They note the general extent, the commas, and (in very long verses) the special breath marks. Inexperienced singers do nothing of the sort. They scarcely look beyond their noses, and they meet with divers difficulties long before they reach the colon,—at which point their lungs are in a state of collapse.

Good chanting involves the observance of many rules, but of none more vitally important than those which take care of good reading and full breathing. The boys of St. Paul's, London, are especially remarkable for their command of breath in chanting. There is a *verve* and "ring" to their psalter work that is quite exhilarating—more particularly in Psalms of a joyful and dramatic character.

We repeat, however, in choirs of the average type in villages and small towns the Psalms should be *read*. And in other places where they are sung, the faithful observance of the two rules we have given will be found beneficial, whether the psalter pointing be "best" or "worst."

SIR FREDERICK BRIDGE has had all sort of compliments showered upon him during his long years of service at the Abbey. Yet we venture to say that he will prize his new "song school" more than his musical titles. He is, indeed, a man to be envied! We read:

"A new Choir School for Westminster Abbey was opened in Dean's-yard recently. The old School contained accommodation for only twenty boys, but the new Choir House is designed for thirty boys and two Assistant-Masters, in addition to the Head Master, matron, and domestic staff. On the entrance-floor there are three classrooms, dining-hall, and Head Master's study. The dining-hall and two of the classrooms are convertible into one long room 68 feet by 16 feet; these rooms are paneled in oak and fitted with bookcases, etc. In the basement are the gymnasium and changing-room, and at the rear are four practising-rooms for the use of the choristers. On the roof there is a covered playground for the boys, 106 feet long, with access from the School and from the sick quarters. The cost of the building, which is now the most conspicuous feature on the west side of Dean's-yard, and also includes a residence for a Minor Canon, has been about £30,000.

In spite of war conditions, concerts in New York and all over the United States are more numerous than ever and there seems to be a steady revival of local mixed choruses. No matter what the conditions are, choruses of male voices and choruses of women's voices flourish, but it is only in prosperous times that the two bodies can be persuaded to join forces. The expense of a concert given by a mixed chorus with orchestra and soloists is of course large and the returns rarely come within speaking distance of the outlay. But we cannot have national music without national choruses, and one enthusiastic chorus singer will do more for the cause of music than a hundred mere listeners. The generous donors of funds to the various orchestras might with benefit open their purses also to the various organizations struggling to promote choral music.

J. WARREN ANDREWS, A.G.O., WARDEN — S. LEWIS ELMER, A.A.G.O., SUB-WARDEN
HAROLD V. MILLIGAN, F.A.G.O., GEN. SEC. — VICTOR BAIER, A.G.O., GEN. TREAS.

American Guild of Organists

UNITED STATES AND CANADA

FOUNDED 1896

AUTHORIZED BY THE BOARD OF REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

GENERAL OFFICE, 90 TRINITY PLACE, NEW YORK

HEADQUARTERS

The next annual meeting of the Guild will be held at the Hotel McAlpin, New York, on Thursday, December 30. All members of the Guild are invited.

The following amendments to the Constitution will be voted on (this will be the last notice given of this meeting):

Article 2, Section 6, b. After January 1, 1916, there shall be an initiation fee of two dollars ($2) charged to all new members, payable to the General Treasurer at Headquarters, when application for membership is presented.

Article 3, Section 4, j. If five or more organists, living remote from the center of jurisdiction of a Chapter, desire to organize a branch of said Chapter, application may be made in writing to the Dean of said Chapter, and if good reason is shown by the applicants, authority may be granted by the Council to form such a branch. All branches shall be under the jurisdiction of Chapters of which they are a part.

k. The officers of branches of Chapters shall be Sub-Dean, Secretary, Treasurer and such other officers as may be considered advisable. Said officers shall be elected by the branch of Chapter and be ratified by the Dean.

NORTHERN OHIO CHAPTER

The regular meeting of the Northern Ohio Chapter was held in the library of the Physics Building, Case School of Applied Science, Cleveland, Monday evening, November 1, 1915.

After a short business meeting we adjourned to the laboratory to listen to a lecture by Mr. Dayton C. Miller on his experiments with flutes, violins, clarinets and organ pipes. Mr. Miller is at the head of the Physics Department of Case School, is a scientist of wide reputation, and his original investigations with sound vibrations and the photography of the same are of unusual interest to the layman, as well as to the professional scientist and musician.

WEST TENNESSEE CHAPTER

The West Tennessee Chapter held its first meeting of the fall at the studio of Enoch Walton on Tuesday morning, November 9. Ernest F. Hawke presided.

It was decided that commencing with December the Chapter will meet bi-monthly, and in the intervening month a recital will be given, followed by a social hour. The first recital will be given by Mr. Hawke in January, the date to be announced at the next meeting. Ten minutes of each meeting is to be spent upon current musical topics, led by Mr. Walton.

It was agreed that Mr. Hawke give at each regular meeting an analysis of some organ composition, and a request was made that Mendelssohn's First Sonata be chosen for December.

Paul Stalls was appointed Sub-Dean in place of Walter W. Boutelle, who has moved to Cleveland, Ohio.

E. H. La Fayette gave a most interesting address on "Organ Music in the Theaters," showing the great versatility necessary for the organist in this field. At the close of the address a discussion was led by Mr. La Fayette upon awakening interest for larger and better organs in the churches.

The next meeting will be held December 7, at the studio of Miss Belle S. Wade, Woman's Building.

VIRGINIA CHAPTER

One of the most interesting recital programmes of the Guild has been received at Headquarters and that is the following programme of new compositions for the organ, played by the composers, who are all active members of the Virginia Chapter. It will be noticed that the numbers are all examples of the higher forms in music and not merely novelties written for the occasion. The recital was given at Grace Church, Richmond, Va.:

1. Prelude and Scherzo / Impression } .....Walter Edward Howe
2. Melody and Intermezzo.....E. H. Artz
3. The Pilgrims / Meditation / March Postlude } .....Leslie F. Watson, A.A.G.O.
4. Violin Solo, "Andantino".....W. Henry Baker
   Miss Doris Baker, Violinist
5. Toccata in D minor.....Ernest H. Cosby, A.A.G.O.
6. Eventide and March of the Magi...F. Flaxington Harker
7. Nocturne and Scherzo Furioso..Wm. H. Jones, A.A.G.O.
8. Fugue in E minor.....W. Henry Baker

A complimentary organ recital to the Chapter was given by Walter Edward Howe, assisted by Charles Borjes, violinist, at St. Paul's Church, Norfolk, Va., on October 31. Following was the programme:

Grand Choeur .....Georges MacMaster
a. Gavotte .....Edwin Lemare
b. Allegretto in B minor.....Alexander Guilmant
Meditation from Thais.....Jules Massenet
Fugue in D major.....John Sebastian Bach
Romance, from Violin Concerto.....Wieniawski
a. Spring Greeting .....Nathan Hale Allen
b. Benediction Nuptiale.....Theo. Dubois
Concerto Toccata .....Pietro Allesandro Yon

ILLINOIS CHAPTER

A special Vesper service was held at St. Vincent's Church, Chicago, on November 1 for the Illinois Chapter. Mr. W. Middelschulte and Dr. T. Lewis Browne were the soloists, and the service, sung by the full choir of the church, was under the direction of Walter Keller, whose Magnificat in C and Salve Regina in G occupied places on the programme.

After the regular monthly dinner on November 4 the Chapter attended the second organ recital of the new Austin organ in St. Paul's Church, Chicago, by Will C. Macfarlane, municipal organist of Portland, Me. Assisting Mr. Macfarlane was the St. Paul's choir under the direction of John Allen Richardson.

On November 14 a service for the Chapter was held at Trinity Episcopal Church, Chicago, under the direction of the organist and choirmaster, Irving

C. Hancock, assisted by Mr. Arthur Fraser, Mr. Rossetter G. Cole, Mr. Harrison M. Wild and Miss Alice R. Deal, organists. The programme was as follows:

Prelude, Jubilate Amen.....Kinder
Song of Sorrow.....Nevin
Organ, Intermezzo and Scherzo.....Rheinberger
Magnificat and Nunc Dimittis in A flat.....A. H. Mann
Organ, Fantasia (ms.).....J. P. Steen
Anthem, Saviour Abide With Us.....Hanforth
Offertory, I Beheld and Lo.....Elvey
Organ, Finale in A flat.....Thiele
Postlude, Finale, op. 205.....Bartlett

A Chapter public service was held at St. James' Church, Chicago, on November 21. The organists on this occasion were Mr. John W. Norton, organist and choirmaster of St. James'; Mr. Albert Cotsworth, Mrs. William Middelschulte and Mr. Robert R. Birch. The choral numbers were by St. James' Choir and the quartet of St. Paul's Universalist Church. The programme contained the following numbers:

Organ, Romance .....Svensden
Magnificat and Nunc Dimittis in D minor.....Walmisley
Organ, Andantino .....Alkan
Finale from E minor Sonata.....Ritter
Anthem from "The Beatitudes".....Cesar Franck
"Blessed he, who, from earth's dreams, awaking."
Offertory Anthem, Angel Voices Ever Singing....Macfarlane
Organ, Song of Sorrow.....Nevin
Toccata in F.....Crawford
Anthem, There is Land of Pure Delight.....Shelley

Public services have also been given under the auspices of the Chapter at St. Paul's Episcopal Church, John Allen Richardson, organist and choirmaster, with Walter Keller, Katherine Howard Ward and Palmer Christian as soloists, and at St. Patrick's, Dr. J. Lewis Browne, organist and choirmaster, with Florence Hodge and Hugo P. Goodwin as soloists. These programmes will be published later.

CENTRAL NEW YORK CHAPTER

The Central New York Chapter opened its third year with a supper and recital at St. Paul's Church, Syracuse, N. Y., on Wednesday, November 10, 1915. A great many organists were present from Syracuse, Utica, Little Falls, Watertown, Ithaca, Oswego and Auburn.

A fine supper was served at the Parish House by the ladies of the church. A business meeting followed, and this adjourned to the church for the recital.

The recital was given by J. Fred Wolle, of Bethlehem, Pa., one of the greatest exponents of Bach in America, and was the formal opening of the new four-manual Casavant organ. The following is the programme:

1. A few Fugues from the Art of Fugue.....Bach
   (a) The Theme with animated counterpoint.
   (b) A new Theme combined with the original.
   (c) The Mirror:
      1. The Image; the original Theme transformed.
      2. The Reflection; the exact counterpart of the preceding, with all the parts reversed.
2. (a) Aria in A minor.....Bach
   (b) The Little Post Horn Air.
   (c) Chorale: My Heart is Deeply Longing.
   (d) Chorale: All Mankind Must Perish.
3. Pastorale Sonata, Third Movement.....Rheinberger
4. Melody .....Jonas
5. Minuet .....Shelley
6. Scherzo, from the Second Organ Symphony.....Widor
7. An Old Christmas Hymn:
   A Rose Breaks Forth in Bloom.....Brahms
8. Siegfried's Death March, from Die Gotterdammerung, Wagner
9. Fragment, from Lanier's Flute.....Sidney Lanier
10. Finale .....Thiele

Dr. Wolle made several interesting notes on his selections. He considered his first group of Bach a novelty and experiment and had prepared it especially for this recital.

The recital was open to the public and the large auditorium was filled.

NEW ENGLAND CHAPTER

The sixty-fifth public service of the Chapter was given at St. Paul's Church, Pawtucket, R. I., on November 3. The Prelude and Offertory were played by George A. Burdett, organist of the Harvard Church, Brookline, Mass.; the Postlude by A. W. Snow, organist of the Church of the Advent, Boston, and the service accompanied by George H. Lomas, organist of St. Paul's.

The anthems sung at this service were from Psalm 46 by Dudley Buck, a founder and the first honorary president of the Guild. The organ numbers were:

Moderato Maestoso .....Borowski
Moorish Nocturne (ms.).....Burdett
Allegro Moderato from Sonata.....Parker

On Wednesday evening, at the Harvard Musical Association, November 10, a large representative gathering of Chapter members listened to an address by Professor Walter R. Spalding, of Harvard University, on "Church Music from the Standpoint of a Layman." The speaker was highly critical of common carelessness in vocal articulation and suggested that this, with insufficient study and performance by the organist, was largely responsible for the lack of interest in church attendance.

The thirty-eighth organ recital of the Chapter was presented Monday, November 15, at the Park Street Church, Boston, with the following programme:

Prelude and Fugue in A minor.....Bach
Scherzo (Sonata No. 1, in F).....Lemare
Melodia, Opus 59.....Reger
Toccata in D.....Kinder
Mr. John Hermann Loud
Fugue in G minor (the greater).....Bach
Die Antworte.....Wolstenholme
Symphony No. 5.....Widor
2. Allegro Cantabile.
5. Toccata.
Mr. Everett E. Truette
Pastorale (Sonata XII).....Rheinberger
Scherzo (Symphony IV).....Widor
Concerto No. 2 in B flat.....Handel
1. Andante maestoso—Allegro.
Mr. W. Lynnwood Farnam

On November 29 the thirty-ninth organ recital was given at the Arlington Street Church with the following programme:

Vision .....H. M. Dunham
Choral in A minor.....César Franck
Miss Violet Hernandez
Nocturne, Op. 6, No. 1.....Russell King Miller
Suite in G minor.....Everett E. Truette
Allegro Symphonique
Miss Ella L. Gale
Concerto in D minor.....W. F. Bach
Largo e spiccato.
Allegro moderato.
Noël Alsacien.....Guilmant
Allegro, Op. 81.....Guilmant
Miss Daisy A. Swadkins
Offertoire in B flat.....King Hall
Sonata in A minor.....G. E. Whiting
Miss Ida Louise Treadwell

SOUTHERN OHIO CHAPTER.

On the evening of December 1 the first regular meeting of the Chapter was held at the home of Mr. Durst, with a large attendance. After the customary business meeting, the following musical programme was given: Pastorale, Elegie Fugue, Adagio d'Ariane (three duos for piano and organ), by Guilmant, played by Messrs. Ritchey and Durst; Solitude, Godard-Guilmant; Cantique d'Amour, Strang; Saki (from Persian Suite), Stoughton, played by Mr. Schehl; Suite in G minor, Rogers; Pastels, Karg-Elert, played by Mr. Durst. Mr. Durst's home contains an excellent large two-manual organ. After the musical programme refreshments were served.

On Wednesday evening, December 8, under the auspices of the Chapter, Mr. Charles Heinroth, of Pittsburgh, gave a recital at Christ Church.

During Christmas week a series of noon organ recitals will be given by the following organists: W. H. Grubbs, Mrs. L. A. Rixford, C. Hugo Grimm, Alois Bartschmid, J. A. Schehl.

The first of the special music services at Christ Church was given Sunday evening, November 28.

Mr. C. Hugo Grimm's new cantata, The Coming of the Anointed, was performed by a quartet, chorus of thirty-five voices, with string quartet, harp and organ, under the direction of Mr. Edwin W. Glover.

SOUTHERN CALIFORNIA CHAPTER

The Chapter held its regular monthly meeting Monday evening, November 1; sixteen members present.

A short business meeting was held, after which we adjourned to the First Congregational Church, where we gave our nineteenth public recital, Messrs. W. F. Skeele, Roland Diggle and Ray Hastings being the organists, assisted by the choir of the church.

CLEMSON PRIZE ANTHEM

Attention is called to the Clemson Anthem Competition, which is still open, for the Clemson Gold Medal (value $50) and an additional prize of $50 given by the H. W. Gray Co. (agents for Novello & Co.). The competition is open to all musicians residing in the United States and Canada, whether members of the Guild or not. The conditions of the competition are as follows:

The prize will be awarded to the composer of the best anthem submitted, provided it is of sufficient all-around excellence. The text, which must be English, may be selected by the composer, but the anthem must be of reasonable length (six to eight printed pages of octavo), and it must have a free accompaniment. Only one anthem may be submitted by each competitor, and a successful competitor shall not be eligible for re-entry.

The manuscript, signed with a nom de plume, or motto, and with the same inscription upon a sealed envelope containing the composer's name and address, must be sent to the General Secretary, 90 Trinity Place, New York, not later than January 1, 1916.

To insure return of manuscripts, stamps should be enclosed.

The successful composition becomes the absolute property of the Guild, and shall be published by the H. W. Gray Co.

The adjudicators will be Walter J. Clemson, M.A., A.G.O.; R. Huntington Woodman, F.A.G.O, and Samuel A. Baldwin, F.A.G.O.

Church Notes

West's Seed-Time and Harvest was presented November 21 at the Madison Avenue Baptist Church, New York, under the direction of William W. Bross.

The Life Everlasting, by H. Alexander Matthews, was rendered by the choir of the Holy Apostles, Philadelphia, in November, under the direction of Mr. Charles Wheeler, O. & C.

Mendelssohn's sacred cantata Lauda Sion was rendered by the choir of the Memorial Presbyterian Church, Brooklyn, N. Y., October 31, under the direction of S. Lewis Elmer, O. & C.

The Collegiate Church, New York City, H. H. Duncklee, O. & C., service list for November 21 included: The Lord God Planted a Garden, Wareing; Love Divine, Stainer; A Song of Thanksgiving, Maunder.

The new cantata The Eve of Grace, by J. Sebastian Matthews, will be given at St. Peter's Church, Morristown, on Thursday evening, December 30, by the choir of seventy-five voices, under the composer's direction.

At the Brick Presbyterian Church, New York, November 21, the choir, under direction of Clarence Dickinson, sang Mendelssohn's Elijah. Soloists: Inez Barbour, soprano; Rose Bryant, contralto; Charles Harrison, tenor, and Frank Croxton, bass.

The harvest cantata A Song of Thanksgiving, by Maunder, was presented November 19 by the choir of St. Bartholomew's Church, Brooklyn, N. Y., under the direction of Bauman Lowe, O. & C., assisted by R. K. Biggs, O. & C., of St. Ann's-on-the-Heights.

Garrett's Harvest Cantata was presented November 21 at St. Peter's Church, New York, under direction of G. H. Day; soloists: Mrs. Gertrude Hornidge, soprano; Miss Antoinette Cherbuliez, contralto; William Hendricks, tenor; Mme. A. Regis-Rossini, harpist.

Foster's Seed-Time and Harvest was sung November 21 in the West End Presbyterian Church, New York, under direction of Harry Horsfall. This work was also given in the evening at Lafayette Avenue Presbyterian Church, Brooklyn, under direction of John Hyatt Brewer.

The Song of Miriam, Schubert's beautiful but rarely heard cantata for soprano solo and chorus, was given at the four o'clock service at the Church of the Ascension, New York, November 21. The work was given under the direction of Jessie Craig Adam and the solo part was sung by Mrs. Marie Stapleton-Murray.

Beginning Sunday, December 5, a portion of the oratorio Messiah, by Handel, will be rendered for four successive Sundays by the choir of the Church of the Divine Paternity, New York City, under the direction of J. Warren Andrews, O. & C. Soloists: Miss E. Harris, soprano; Mr. J. B. Wells, tenor; Mr. Tom Daniels, bass.

The following programme was rendered on Founder's Day (November 9), Mount Holyoke College, South Hadley, Mass.: Verset de Procession, Dubois; Processional (Old Dutch Melody), A.D. 1626; Venite Exeltemus in D, Boyce; Te Deum in B♭, Macfarlane; Ein Feste Burg, Luther; The Lord is My Shepherd, Bischoff; St. Ann's Fugue, Bach.

The choir of St. John's Church, Yonkers, N. Y., G. O. Bowen, O. & C., presented a concert of secular music on November 23. The programme included: Matona, Lovely Maiden, Lassus; Gavotte, Bach; Menuet, Mozart; By Moonlight, Spicker; Gipsy Life, Schumann; Ave Verum, Mozart; Five Indian Sketches, Burleigh; In Absence, Buck; Spanish Serenade, Elgar.

The second monthly musical service at St. Andrew's Church, Richmond, S. I., was presented November 21, when Tozer's Two Harvests was sung by a choir of thirty voices, with harp, organ and solo quartet. Soloists: Miss Molly Merritt, soprano; Mrs. A. Oakley Fora, contralto; Robert Milner, tenor; C. C. Homann, bass; Mrs. Eastman, harpist; Robert Grant Walker, O. & C.

On October 31 Gaul's Holy City was sung by the vested choir of St. Andrew's Memorial Church, Yonkers, N. Y., assisted by Master Allan Audley Hilditch, the boy soprano of the Cathedral of St. John the Divine, together with the special soloists, Margaret Henry Sands, soprano; Dorothy Bolton Thomas, contralto; George W. Bagdasarian, tenor, and Paul F. Eichhorn, baritone.

We regret to report that Christ Church, Norfolk, Va., was very badly damaged by fire November 3, the organ being completely destroyed and many memorials in the church ruined. It will be at once

rebuilt. Christ Church is well known as one of the leading churches in the South, particularly in respect to the excellence of its music. The organist and choirmaster is Mr. J. J. Miller.

The following were included in the service lists for November at St. John's Church, Jersey City, N. J., Philip James, O. & C.: Communion in F, Schwarz; The Soul Triumphant, Noble; Gloria and Only Begotten Son, Kallinikoff; Now Heaven in Fullest Glory Shone, Haydn; Hail, Gladdening Light, Martin; Whoso Dwelleth, Martin; Tarry with Me, Baldwin; Praise the Lord, Maunder; The Requiem, Brahms.

The cantata was rendered by over sixty voices. Master Hilditch sang several solos and attracted wide attention. Assisting the choirmaster and organist, Robert E. H. Terry, were Miss Ella Pearce, at the piano; Miss Amelia Galloway, violin, and James Gray, 'cello. The chancel and chapel were decorated with chrysanthemums and autumn leaves and the churchyard gates were adorned with wreaths in commemoration of All Saints.

J. Edward Fisher, organist and choirmaster of Cobourg Methodist Church, Ontario, has been appointed captain to the 139th Battalion, C. E. F. (Overseas Contingent), and an assistant organist will be in charge during his absence on duty. He is a member of the American Guild of Organists and N. A. O. and is well known in Western Canada, being for some time organist of the Metropolitan Church Regina and conductor of the University Glee Club, Saskatchewan University.

The following organ pieces have been played by Mr. Clarence Wells at St. Mary's Church, Burlington, N. J., during the month of November, on Sunday evenings: Andante from Fifth Symphony, Tschaikowsky; Wiegenlied, Harker; Pontifical March, Lemmens; Meditation and Toccata, d'Evry; Elegie, Massenet; Jour de Noces, Archer; At Evening, Kinder; Finale in D minor, Matthews; Minuet, Beethoven; March from Aïda, Verdi; At Twilight, Stebbins; Prayer, Borowski; Humoresque, Dvořák; The Swan, Saint-Saëns; March from Suite, Rogers; Sonata in the Style of Händel (First Movement), Wolstenholme.

The Lyric Club of Charles City, Ia., under the direction of F. Parker, rendered the following programme at the first concert of their second season in the Congregational Church, November 22: Fly, White Butterflies, Gaul; Night Sinks on the Wave, Smart; Indian Cradle Song, Matthews; Summer Evening, Berger; When I Bring to You Colored Toys, Carpenter; The Sleep That Flits on Baby's Eyes, Carpenter; Summertime, Ward-Stephens; In Springtime, Daniels; Ungeduld, Schubert; Im Abendroth, Schubert; Wiegenlied, Brahms; Immer Leiser Wird Mein Schlummer, Brahms; Ste. Mary Magdalene, d'Indy.

St. Ann's Church, Amsterdam, N. Y., Russell Carter, organist and choirmaster, recent service lists contain the following: Communion in Eb, Cruikshank; Te Deum in Bb, Stainer; Magnificat and Nunc Dimittis in F, Garrett; Magnificat and Nunc Dimittis in F, Simper; Master, What Shall I Do?, Bowes; Hail, Mightiest Lord, Smith; O for a Closer Walk with God, Foster; O Come, Let Us Worship, Himmel; Evening and Morning, Oakeley; O Zion, Blest City, Hiles; Praise the Lord, O My Soul, Watson; O Thou, Whose Constant Mercies, Maunder; One Sweetly Solemn Thought, Ambrose; Crossing the Bar, Woodward; The Sun Shall Be No More Thy Light, Woodward.

Christmas Music

NEW YORK CITY

CATHEDRAL OF ST. JOHN THE DIVINE, Miles Farrow, O. and C.
Communion in E—Parker.
Calm on the listening ear of night—Parker.

ST. PAUL'S CHAPEL, Edmund Jaques, O. and C.
Angels from the realms of glory—Smart.
Kyrie in C—Hall.
Glory to God—Noble.
Sanctus in F—Gadsby.

ST. BARTHOLOMEW'S CHURCH, Arthur S. Hyde, O. and C.
Te Deum in A flat—Harwood.
Three Kings have journeyed—Cornelius.
Sanctus in F—Gounod.

BRICK CHURCH, Clarence Dickinson, O. and C.
The shepherd's story—Dickinson.
The shepherds' Christmas song—Reimann.
O fair, O wondrous holy night—Weber.
From heaven high—Traditional.
Jesu, Thou dear babe—Traditional.
Glory to God in the highest—Mozart.
A Christmas carol—Reger.
Christmas song of the olden time—Liszt.
The Saviour Christ is born—Fehrmann.
Silent Night—Damrosch.

CHURCH OF THE HOLY COMMUNION, David McK. Williams, O. and C.
Communion in E flat—Lloyd.
Jesus meek and mild—Gavert.
Before the heavens were spread abroad—Parker.
Hallelujah Chorus—Handel.

CALVARY CHURCH, John Bland, choirmaster.
Te Deum in A—Martin.
Jubilate in F—Col-Taylor.
Communion in A—Martin.
Behold, I bring you glad tidings—Barnes.
Hallelujah Chorus—Beethoven.

CHURCH OF THE BELOVED DISCIPLE, George R. Bangs, O. and C.
Communion in E—Parker.
Hark! the glad sound—Foster.

CHURCH OF THE HEAVENLY REST, J. Christopher Marks, O. and C.
Te Deum in C—Marks.
Jubilate in G—Calkin.
Hark! what means those holy voices—Sidley.
Communion in F—Stainer.
There were shepherds—Woodman.

PARK AVE. PRESBYTERIAN CHURCH, W. T. Rutherford, Jr., O. and C.
Say, where is he born—Mendelssohn.
There were shepherds—Foster.
Glory to God in the highest—Pergolesi.
See amid the winter's snow—West.
There dwelt a king—West.
When Christ was born—Brown.
Shepherds, shake off your drowsy sleep—Besancon carol.
What chold is this—Traditional.
Holy night, peaceful night—German Folk-song.

CENTRAL PRESBYTERIAN CHURCH, Harry M. Gilbert, O. and C.
Behold, all the earth sitteth still—Huntley.
Glory to the Trinity—Rachmaninoff.
Christmas Day—von Holst.

CHURCH OF ST. EDWARD THE MARTYR, Miles I'A. Martin, O. and C.
Calm on the listening ear of night—Parker.
Common of the Mass in G minor—Noble.
The hymn the angels sang—West.

FIFTH AVENUE BAPTIST CHURCH, Harold V. Milligan, O. and C.
Glory to God—Noble.
There were shepherds—Foster.
Arise, shine—Saint-Saëns.
Like silver lamps—Barnby.

ST. PETER'S CHURCH, George Henry Day, O. and C.
The First Nowell—Traditional.
When Jesus was born—Mendelssohn.
Communion in E flat—Eyre.
Calm on the list'ning ear of night—Parker.

BROOKLYN

GRACE CHURCH, Frank Wright, O. and C.
Te Deum in B flat—Stanford.
Communion in E flat—Eyre.
Before the heavens were spread abroad—Parker.

CHURCH OF THE HOLY TRINITY, J. Trevor Garmey, O. and C.
Te Deum in B flat—Stanford.
Jubilate in G—Calkin.
Communion in A—Whiting.

CHURCH OF ST. MARK, Alfred R. Boyce, O. and C.
Communion in A—Thorne.
O holy night—Brewer.

Te Deum, Jubilate in B flat—Stanford.
Communion in C—Tours.
O come redeemer—West.

ST. PHILLIP'S CHURCH, B. Scudder, O. and C.
There were shepherds—Vincent.
Te Deum in G—Hopkins.
Communion in F—Tours.

MEMORIAL PRESBYTERIAN CHURCH, Brooklyn, N. Y., S. Lewis Elmer, O. and C.
O Sing to God—Gounod.
Like silver lamps—Barnby.
My heart ever faithful—Bach.
Song of the Angels—Arr. Dickinson.
Break forth—Bach.
The shepherd's story—Arr. Dickinson.
No candle was there—Liza-Lehman.
Christmas Night—Arr. Damrosch.
When Christ was born—Stokowsky.
The Cradle of Christ—Bridge.
Infant so gentle—Gascone.

NEW YORK STATE

ST. ANDREW'S MEMORIAL CHURCH, Yonkers, R. E. H. Terry, O. and C.
For unto us is born a child—Adlam.
Communion in E flat—Adlam.
O sing to God—Gounod.

GRACE P. E. CHURCH, Nyack, Henry P. Noll, O. and C.
Te Deum in B flat—Stanford.
O Zion that bringest—Stainer.
Hallelujah Chorus—Handel.
Communion Service—Tours.

GRACE CHURCH, Utica, N. Y., De Witt Couts Garretson, O. and C.
Communion in E flat—Cruickshank.
Let us now go even unto Bethlehem—Field.
Te Deum in D—Clough-Leiter.
Communion in E—Parker.
Rejoice in the Lord—Hollins.
For unto us a child is born—Handel.

VARIOUS

FIRST CONGREGATIONAL CHURCH, Willimantic, Conn., Charles H. Caswell, O. and C.
A child is born—Chadwick.
Christians, awake, salute the happy morn—Maunder.
Beside Thy cradle—Bach.
The shepherd's Christmas Song—Dickinson.
Hallelujah Chorus—Handel.
The Christ Child—Hawley.
The virgin lullaby—Buck.
In a garden wild—Jewell.

ST. MARK'S SCHOOL, Southboro, Mass., Denison Fish, O. and C.
Nazareth—Gounod.
A Joyous Christmas Song—Geveart.
When the crimson sun had set—Westminster Carol.
Good King Wenceslas.
The First Nowell.
Stille Nacht, Heilige Nacht.

ST. PETER'S EPISCOPAL CHURCH, St. Louis, Mo., C. Galloway, O. and C.
A Christmas Pastorale—Selby.
Communion in D—Garrett.
When I view the Mother—Chadwick.
And the Glory of the Lord—Handel.
Marche de Fete—Gigout.

ST. PETER'S CHURCH, Morristown, N. J., J. Sebastian Matthews, O. and C.
I heard the bells on Christmas Day—Matthews.
Communion in F—Andrews.
Calm on the list'ning ear of night—Parker.

ST. MARY'S CHURCH, Jersey City, N. J., W. E. Hicks, C., and Walter Price, O.
Glory to God—Lee.
Communion in E flat—Eyre.
Adeste Fideles—Arr. Novello.
Sevenfold Amen—Stainer.

FIRST CONGREGATIONAL CHURCH, Jersey City, N. J., W. E. Hicks, C., and Emma H. Clarke, O.
Behold, I bring you good tidings—Goss.
The grace of God—Andrews.
Recital commencing at 7.45 as follows:
Silent Night—Arr. Becker.
Ring out, wild bells—Leopold Damrosch.
The Nativity—John S. Churchill.
Hallelujah Chorus—Handel.
There will be a half hour's recital by the Symphony Quartet of strings, beginning at 7.15, and the number will be Schubert's Quartet in A flat.

ST. PAUL'S EPISCOPAL CHURCH, Bound Brook, N. J., Herbert Lloyd, O. and C.
Te Deum in C—Smart.
There were shepherds abiding in the field—Vincent.
When all things were in silence—Stevenson.

ST. JAMES'S P. E. CHURCH, Newark, N. J., Sidney A. Baldwin, O. and C.
Te Deum—Willan.
Jubilate—Tours.
Kyrie—Marks.
Offertory, O come, Redeemer of mankind—West.
Sanctus—Marks.
Gloria in Excelsis and Nunc Dimittis chanted.
Postlude, Hark the herald angel sings—Mendelssohn.

ST. JOHN'S CHURCH, Jersey City, N. J., Philip James, O. and C.
Te Deum in A flat—Schumann.
Jubilate in B flat—Schubert.
Communion Mass in G—Weber.
For unto us (Messiah)—Handel.

CHURCH OF THE REDEEMER, Morristown, N. J., Mrs. K. E. Fox, O. and C.
The First Nowell—Traditional.
Communion in E flat—Eyre.
There were shepherds—Willan.

FIRST PRESBYTERIAN CHURCH, Orange, N. J., W. Ralph Cox, O. and C.
Arise, shine—Maker.
There were shepherds—Buck.
A joyful Christmas song—Gevaert.
Bethlehem—Silver.
Angels from the realms of glory—Cox.
O little town of Bethlehem—Cox.
Sleep, Holy babe—Cox.
See, amid the winter's snow—Cox.
Birthday of a King—Neidlinger.

FIRST PRESBYTERIAN CHURCH, Lincoln, Neb., J. Frank Frysinger, O. and C.
There were shepherds—Gaul.
Behold, I bring you good tidings—Goss.
Te Deum Laudamus—Wolstenholme.
Cantata, The Christchild—Hawley.

TRINITY CHURCH, Toledo, Ohio, H. F. Sprague, O and C.
Communion in G—Calkin.
Glory to God—Noble.
There were shepherds—Shelley.
Te Deum in C—Jordan.
Jubilate Deo in B minor—Noble.

ST. STEPHEN'S P. E. CHURCH, Harrisburg, Pa., Alfred C. Kuschwa, O. and C.
Communion in E flat—Allum.
Calm on the listening ear of night—Parker.
O Holy night—Adams.

CHURCH OF THE REDEEMER, Sayre, Pa., Horace H. Kinney, O. and C.
Te Deum in B flat—Buck.
Jubilate in D—Sullivan.
Communion in F—Tours.
Nazareth—Gounod.
Sing, O heavens—Gaul.

SECOND PRESBYTERIAN CHURCH, Philadelphia, Pa., H. A. Matthews, O. and C.
The Story of Christmas—Matthews.
Christmas Carols of all nations.

CHRIST CHURCH, Norfolk, Va., J. J. Miller, O. and C.
Te Deum—Lemare.
Benedictus—Stainer.
There were shepherds—Steane.
Hail the King—Bartlett.
Messe Solennelle (complete)—Gounod.

ORGAN SPECIFICATION

The contract for the new organ in St. John's Church, Jersey City, has been awarded to the Austin Organ Company. The scheme, which was prepared by the organist and choirmaster, Mr. Philip James, is as follows:

GREAT ORGAN

Tibia Clausa	16 feet
First Diapason	8 feet
Second Diapason	8 feet
Gross Gedeckt	8 feet
*Gross Flute	8 feet
*Hohl Flute	8 feet
Octave	4 feet
*Flute Harmonic	4 feet
*Trombone	16 feet
*Tuba (Heavy Pressure)(85 pipes)	8 feet
*Clarion	4 feet
*Chimes	20 notes

*Enclosed in Choir Swell Box.

SWELL ORGAN (73-NOTE CHEST)

Bourdon	16 feet
Diapason Phonon	8 feet
Spitz Floete	8 feet
Gedeckt	8 feet
Æoline	8 feet
Viole d'Orchestre	8 feet
Viole Celeste	8 feet
Flauto Traverso	4 feet
Piccolo	2 feet
Mixture	III Ranks
Double Oboe Horn	16 feet
Cornopean	8 feet
Oboe	8 feet
Vox Humana (Separate Chest and Tremolo)	8 feet
Tremolo	

CHOIR ORGAN (73-NOTE CHEST)

Dulciana	16 feet
Diapason	8 feet
Concert Flute	8 feet

Quintadena	8 feet
Unda Maris	8 feet
Dulciana	8 feet
Flute d'Amour	4 feet
Clarinet	8 feet
Tremolo	

SOLO DIVISION (AUGMENTED FROM GREAT)

Tuba	8 feet
Gross Flute	8 feet
Chimes	

PEDAL ORGAN (AUGMENTED)

Contra Bourdon (Large Scale)	32 feet
Diapason	16 feet
Violone	16 feet
Bourdon	16 feet
Gedeckt	16 feet
Dulciana	16 feet
Octave	8 feet
'Cello	8 feet
Dolce Flute	8 feet
Contra Fagotto	16 feet
Trombone	16 feet
Tuba	8 feet

COUPLERS

Swell to Great	16	Choir to Choir	8
Swell to Great	8	Choir to Choir	4
Swell to Great	4	Swell to Choir	16
Choir to Great	16	Swell to Choir	8
Choir to Great	8	Swell to Choir	4
Choir to Great	4	Great to Pedal	8
Swell to Swell	16	Swell to Pedal	8
Swell to Swell	8	Swell to Pedal	4
Swell to Swell	4	Choir to Pedal	8
Swell to Swell	2	Choir to Pedal (Quint Coupler)	6
Choir to Choir	16		

Eight combination pistons for Great, Pedal and Couplers.
Eight combination pistons for Swell, Pedal and Couplers.
Eight combination pistons for Choir, Pedal and Couplers.
Eight combination pistons for Entire Organ.
Five combination pedals for Pedal Organ and Couplers.
Two combination pedals for Swell Organ.
Two combination pedals for Great Organ.
Three combination pedals for Entire Organ.
All combinations adjustable and all visibly effect the stops.
Austin Patent Cancelers over each manual and pedal stop groups.

ACCESSORY

Great to Pedal reversible pedal.
Balanced Swell Pedal and Stop Key Indicator.
Balanced Choir and Great Pedal and Stop Key Indicator.
Balanced Crescendo Pedal (Adjustable) and Stop Key Indicator.
Sforzando Pedal with Indicator.
Stop Key to control Choir-Room Shutters.
The instrument will be situated on both sides of the chancel with a movable console. Electric-pneumatic key and stop action.

Organ Recitals

Prof. S. A. BALDWIN, at the College of the City of New York, December 1.
Fantasia in F minor—Mozart.
Tone Poems—King.
Toccata in F—Bach.
Melodia—Bossi.
Grand Choeur Dialogue—Gigout.
In the twilight—Harker.
Suite in D—Foote.

Mr. Dé WITT COUTS GARRETSON, at First Presbyterian Church, Ilion, N. Y., November 8.
Festival Prelude on Ein Feste Burg—Faulkes.
Variations on an American Air—Flagler.
Overture, Pique Dame—Suppe.
To a water lily—MacDowell.
Scherzo-Pastorale—Federlein.
Grand March from Aïda—Verdi.
Herbstlied—Garretson.
Menuet—Beethoven.
Fanfare—Lemmens.

Mr. W. R. HEDDEN, at Washington Irving High School, New York City, December 12.
Chant Triomphale—Gaul.
Cantabile—Loret.
Pastoral-Sonate—Rheinberger.
Prelude du Deluge—Saint-Saëns.
Concert Overture—Faulkes.
Melody in B flat—Whiting.
Grand Choeur in A—Salome.
Offertoire—Galeotti.
Allegro Maestoso (3d Sonata)—Guilmant.
Invocation—Mailly.
Marche Pontificale—Lemmens.

Mr. W. S. JOHNSON, at the Cathedral of St. John the Divine, Quincy, Ill., November 28.
Invocation—Guilmant.
Persian Suite—Stoughton.
Lied—Chauvet.
The Little Shepherd—Debussy.
Marche Triomphale—Dubois.

Mr. W. A. McNEILIS, at the First Baptist Church, Logan, W. Va., November 19.
Festival Fantasie on Ein Feste Burg—Faulkes.
Adagio from L'Arlesienne Suite—Bizet-Barrell.
The Question, The Answer—Wolstenholme.
Autumn—Ebeling.
Triumphal March—Ebeling.
Jerusalem the Golden—Spark.
Serenade—Schubert-Lemare.
Minuet—Beethoven-Rogers.
Evensong—Johnston.
Toccata in D—Kinder.

Mr. H. F. REBERT, at Franklin and Marshall College, Lancaster, Pa., November 18.
Grand Choeur in A—Kinder.
At Evening—Kinder.
Toccata and Fugue in D minor—Bach.
Sonata in the Style of Handel (Two Movements)—Wolstenholme
Reverie—Rebert.
Chanson de Joie—Hailing.
Processional March in D—Frysinger.
At Twilight—Frysinger.
Overture to "The Merry Wives of Windsor"—Nicolai.

Mr. S. WESLEY SEARS, at St. James's Church, Philadelphia, Pa., November 28.
Marche Pontificale—Widor.
Aria—Bach.
Andante Con Moto—Schubert.
Lamentation—Guilmant.
Toccata in D—Kinder.
Cantilena—Rheinberger.
Funeral March—Wagner.
In Paradisium—Dubois.

Mr. J. R. FRAMPTON, at the Iowa State Teachers College, Cedar Falls, Ia., November 28.
Aria in D—G. W. Andrews.
Andante Cantabile, op. II—Tschaikowsky.
Gavotte (Mignon)—A. G. Thomas.
A night in the desert—Holliday.
Organ Symphony II—Widor.

Mr. ALFRED PENNINGTON, at the Immanuel Baptist Church, Scranton, Pa., November 25. Being the second of his programmes by American composers.
Toccata in G minor—Matthews.
First Movement of Grand Sonata in A minor—Whiting.
Evensong—Johnston.
On the Coast—Buck.
Norfolk Fantasie—Allen.
A Springtime Sketch—Brewer.
Triumphal March—Buck.
Variations on the Hymn-Tune, "Duke Street"—Kinder.
Fantasia in C minor—Bartlett.
Evening Bells and Cradle Song—Macfarlane.
Dragon Flies (Dedicated to Mr. Pennington)—Gillette.

Mr. CLARENCE EDDY, at St. Mary's Church, Burlington, N. J., October 1.
Toccata and Fugue in D minor—Bach.
Berceuse—Kinder.
Funeral March and Hymn of the Seraphs—Guilmant.
Autumn—Johnston.
Spring Song—Macfarlane.
Pilgrim's Chorus and March from Tannhauser—Wagner.

Mr. G. H. DAY, at Macedonia Church, Flushing, N. Y., November 10.
Prelude, Act III (Lohengrin)—Wagner.
Minuet—Beethoven.
Caprice in B flat—Guilmant.
Elegie—Massenet.
Gavotte (Mignon)—Thomas.
Scherzo (Sonata V)—Guilmant.
Prelude and Fugue in B flat—Bach.
Meditation—Sturges.
Toccata in G—Du Bois.
Barcarolle—Offenbach.
Spring Song—Hollins.
Coronation March—Meyerbeer.

At Val Alst Avenue M. E. Church, Long Island City, December 9.
Pastoral Suite—Demarest.
Springtime Sketch—Beebe.
Will o' the wisp—Nevin.
Slav March—Tschaikowsky.
Fugue in G minor—Bach.
Liebestraum—Liszt.
Humoreske—Dvorak.
Scherzo—Dethier.

Mr. E. R. KROEGER, a lecture recital at the Women's Club, St. Louis, Mo., November 16.
Valse Caprice—Scott.
La Nuit (The Night)—Huss.
Orientale—Stcherbatcheff.
Seguidilla—Albeniz.
Traumerei—Strauss.
Gardens in the Rain—Debussy.
Goldfish—Debussy.
Dance of the Daughter of Satan—Rebikoff.
Jeux d'Eaux (Frolic of the Waters)—Ravel.

Mr. W. C. HAMMOND, at the Second Congregational Church, Holyoke, Mass., November 29.
Prelude and Fugue in E minor—Bach.
Largo, op. 2, No. 2—Beethoven.

Reviews of New Music

THE DEVELOPMENT OF SYMPHONIC MUSIC. Thomas Whitney Surette.

National Federation of Music Clubs Press, 1915.

Mr. Surette, widely known as a lecturer on musical subjects, has written and published this book under the auspices of the National Federation of Music Clubs, with the avowed purpose of providing them with a course of study. He has done his work well. After a brief introduction, some "practical directions for study," and three preliminary chapters on the antecedents of the symphony, he takes up and illustrates the various aspects of symphonic literature as follows: "The Classic Symphony"—Haydn's Symphony in D major and Mozart's "Jupiter"; "The Epic Symphony"—Beethoven's Fifth, Eroica, and Ninth Symphonies; "The Lyric Symphony"—Schubert's "Unfinished"; "The Realistic Symphony"—Tschaikowsky's "Pathetique"; "The Folk Symphony"—Dvoráks "From the New World"; "The Neo-Classic Symphony"—Brahms's Second and Third Symphonies, and "The Mystic Symphony"—César Franck.

This classification is ingenious and on the whole sufficiently accurate. Mr. Surette has, indeed, a special gift for generalizing artistic tendencies in striking and memorable phrases, as when he says: "The classic is the universal untainted by contact with any human idiosyncracy, the romantic is personal and the realistic actual." He is often felicitous, too, in suggesting by description, comparison or metaphor the peculiar effect of certain passages in the works studied. Thus in commenting on the lull just preceding the recapitulation in the first movement of Beethoven's Fifth Symphony, he says: "Just as after excitement and the stress of energetic action we lapse into quiet and repose, so the energy of music may lapse and die down until it is only a faint echo of itself."

Mr. Surette's method is, as it should be in a book of this kind, stimulating rather than minutely instructive; he aims to awaken the reader's interest in the æsthetic truths of music and the discriminations to which a sense of them leads; and for this purpose he calls to his aid many references to the other arts and to illustrations drawn from every-day life. His allusions range from Byron, Carlyle, Emerson, Whitman and Jane Austin (*sic*) to Dostoieffsky, Meredith and Conrad.

The author's style is uneven. At his best he is coherent and fluent. Here he is at his worst—he is speaking of the rationale of the sonata form: "Both the novelist and the dramatist had evolved the plan of first stating the problem and presenting the characters, etc.; second, developing the plot with diversity and rapidity of action; and third, solving the problem and unifying the situations, etc. Or the composer perhaps thought on life itself, and remembering its youth, manhood and old age."

There are some errors which should be corrected in a second edition. Emerson's sentence on page 144 is carelessly proof-read. The paragraphs on pages 87 and 88 seem to have got entangled. Tschaikowsky's Pathetique Symphony is in B minor, not E minor (page 135).

The book should answer admirably the purpose for which it was written, and will also interest the general reader.

TEMA CON VARIAZIONI. A. C. Mackenzie. BOURREE; SLOW MINUET; GIGUE. From Suite in F. C. Hubert H. Parry.

London: Novello & Co. New York: The H. W. Gray Co.

Violinists will be glad to have Sir Alexander Mackenzie's "Tema con Variazoni" from his set of pieces for violin and pianoforte, Op. 37 (the Suite which includes the ever-popular "Benedictus," first played by the late Lady Hallé as far back as 1880 at one of the never-to-be-forgotten Monday Popular Concerts), published separately. The piece is an excellent example of variation-form, as each of the eight variations to the pleasing theme, with its 7 + 8 bar rhythm, is in thorough contrast, and the music lies always gratefully under a skilled player's fingers. Messrs. Novello & Co. have also issued separate editions of the "Bourrée," "Slow Minuet" and Gigue" from the Suite in F ("Lady Radnor's Suite"), by Sir Hubert H. Parry, lately reviewed in these columns.

Suggested Service List for February, 1916

Purification of St. Mary the Virgin. February 2

Te Deum in E♭.....*Forcier*
Benedictus, Jubilate } Chant
Introit, Blessed are the Undefiled.....*Sewell*
Offertory, And He Shall Purify.....*Handel*
Communion Service in G.....*Horsman*
Magnificat, Nunc Dimittis } in E♭.....*Horsman*
Anthem, Blessed are the Pure in Heart..*Macfarren*
Offertory, The Lord is in His Holy Temple..*Stainer*

Fifth Sunday after Epiphany. February 6

Te Deum, Benedictus, Jubilate } in G.....*Maunder*
Introit, O Give Thanks.....*Elvey*
Offertory, Let the Peace of God.....*Stainer*
Communion Service in G.....*Maunder*
Magnificat, Nunc Dimittis } in G.....*Maunder*
Anthem, Let My Prayer.....*Martin*
Offertory, I Will Magnify.....*Goss*

Sixth Sunday after Epiphany. February 13

Te Deum, Benedictus } in F.....*Morley*
Jubilate—Chant
Introit, I Desired Wisdom.....*Stainer*
Offertory, Behold the Lord.....*Thorne*
Communion Service in C.....*Monk*
Magnificat, Nunc Dimittis } in F.....*Morley*
Anthem, Thou Wilt Keep Him.....*Ham*
Offertory, The Shadows of the Evening Hour, *Baldwin*

Septuagesima. February 20

Te Deum, Benedictus, Jubilate } in G.....*Walford Davies*
Introit, Teach Me, O God.....*Attwood*
Offertory, The Angel of the Lord.....*Andrews*
Communion Service in G.....*Davies*
Magnificat, Nunc Dimittis } in G.....*Davies*
Anthem, O Hearken Thou.....*Noble*
Offertory, The Sun is Sinking.....*Andrews*

St. Matthias. February 24

Te Deum in C.....*W. H. Hall*
Benedictus, Jubilate } Chant
Introit, Come Unto Me.....*Couldrey*
Offertory, Be Thou Faithful.....*Macfarren*
Communion Service in G.....*Hall*
Magnificat, Nunc Dimittis } in B♭.....*Hall*
Anthem, The Sun Shall Be No More....*Woodward*
Offertory, Then Shall the Righteous..*Mendelssohn*

Sexagesima. February 27

Te Deum, Jubilate } in F.....*Tours*
Benedictus—Chant

Introit, Cast Thy Burden.....*Mendelssohn*
Offertory, I Will Love Thee.....*Macfarren*
Communion Service in F.....*Tours*
Magnificat } in F.....*Tours*
Nunc Dimittis }
Anthem, Blessed Are the Merciful.....*Hiles*
Offertory, Lord of Our Life.....*Field*

Music Published during the Last Month

SACRED

ARENSKY, A.—"We Praise Thee" and "Oh, Praise the Lord of Heaven." Edited by C. W. DOUGLAS. (No. 7, A Cappella Choruses.) 12 cents.

BONAVIA-HUNT, H. G.—Service for the Holy Communion, on Monotones (G and E). 8 cents.

BROOKS, F.—"I give my song, myself, to Thee." Hymn and Tune. 5 cents.

DICKINSON, C.—"Jesu, Thou dear Babe." Traditional cradle song from Hayti. (Christmas.) (No. 45, The Sacred Choruses.) 12 cents.

FOUR CHRISTMAS CAROLS.—(No. 873, *The Musical Times.*) 5 cents.
No. 1. "In Bethlehem, that noble place." B. J. DALE.
No. 2. "Sleep, Holy Bable." R. WALKER ROBSON.
No. 3. "The First Christmas Night." W. H. SANGSTER.
No. 4. "There dwelt a King." JOHN E. WEST.

GIBSON, S. O.—"Trust in God." Hymn for time of War. 8 cents.

GOODEVE, MRS. ARTHUR.—"Now in this our hour of need." For War time. 5 cents. Words only, $1.25 per 100.

HICKOX, W. H.—"God of our fathers." Hymn for use in time of War. 5 cents. Words only, $1.00 per 100.

JENNER, P.—"Safe Home." A Requiem. 12 cents.

KINDER, RALPH.—"Brightest and Best." Hymn-Anthem for Christmas and Epiphany. (No. 408, The Church Music Review.) 15 cents.

MENDELSSOHN (Adapted).—"Brightest and best of the sons of the morning." Hymn and Tune. (No. 934, Novello's Parish Choir Book.) 6 cents.

NOBLE, T. TERTIUS.—"Grieve Not the Holy Spirit." Anthem. (No. 409, The Church Music Review.) 12 cents.

PEATY, R.—"Praise the Lord! ye heavens, adore Him," and "Glorious things of thee are spoken." Tune composed as an alternative to the Austrian Hymn. 5 cents.

ROSS, W. G.—"Good King Wenceslas." Old Carol arranged with varied harmonies. (No. 227, Novello's Short Anthems.) 8 cents.

SCHUMANN, R.—"Child Jesus." Christmas. Edited by C. DICKINSON. (No. 46, The Sacred Choruses.) 12 cents.

STOREY, N.—"Te Deum laudamus" in G. 15 cents.

WARD, FRANK E.—Six Christmas Carols: "O Little Town of Bethlehem," "There Came a Little Child to Earth," "Come ye lofty," "Like silver lamps," "Once in Royal David's city" and "Come sing with holy gladness." 12 cents.
—— Six Easter Carols: "A Morn's roseate hue," "Christ, the Lord, is risen to-day," "How calm and beautiful the morn," "The day of resurrection," "The morning purples all the sky" and "The strife is o'er." 12 cents.

WILLAN, HEALY.—Arr. by. "Christmas Song of the 14th Century." For four voices and organ. (No. 49, The Sacred Choruses.) 8 cents.

WINN, ROWLAND.—"Two Kyries." On Card. 5 cents.

SECULAR

HUTCHISON, THROSBY.—"The Sleeping Lake" (Der Träumende See) (Op. 1a). Song for Mezzo-Soprano or Baritone. English and German Words. 60 cents.

SCHINDLER, KURT.—"Ten Student Songs of Finland." For male voices. English Version by JANE and DEEMS TAYLOR and K. S.

BOOK I 50c

		Separately Price
No. 1. Summer Evening	Selim Palmgren	10c
No. 2. I'm Coming Home	Selim Palmgren	12c
No. 3. Finnish Lullaby	Selim Palmgren	12c
No. 4. Fight	R. Faltin	12c
No. 5. Song of Kullervo	Toivo Kulle	15c

SCHOOL MUSIC REVIEW.—No. 281 contains the following Music in both Notations:
"Through love to light." Unison Song. A. C. MACKENZIE; "Singing joyfully." Two-part Song. MRS. H. H. A. BEACH. 6 cents.

SCHOOL SONGS.—Edited by W. G. McNAUGHT. Published in two forms. *A.* Voice Parts in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment (8vo). *B.* Voice Parts only, in Tonic Sol-fa Notation.

		A.	*B.*
No. 801.	Serbian National Anthem. Unison Song. Arranged by JOHN E. WEST.	5 cents	—
No. 1144.	"If." Unison Song. MYLES B. FOSTER.	6 cents	—

WAGNER.—"Oft when the hours." ("Elsa's dream," from "Lohengrin.") 60 cents.

INSTRUMENTAL

ARCHER, J. STUART.—Ballade in E. (No. 44, Original Compositions for the Organ, New Series.) 75 cents.

BULL, JOHN.—"The King's Hunt." (From Album of Selected Pieces for Pianoforte Solo. Edited by GRANVILLE BANTOCK.) 50 cents.

BUNNETT, E.—Twelve Original Compositions for the Organ. $3.75.

BYRD, WILLIAM.—"O mistris myne." (From Album of Selected Pieces for Pianoforte Solo. Edited by GRANVILLE BANTOCK.) 50 cents.
—— "The Carman's Whistle." (From Album of Selected Pieces for Pianoforte Solo. Edited by GRANVILLE BANTOCK.) 50 cents.

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NO. 171 FEBRUARY, 1916 VOL. 15

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REVIEWS OF NEW MUSIC

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MUSIC PUBLISHED DURING THE LAST MONTH

Editorials

CERTAIN persons are rushing into print with articles about Schoenberg, Stravinsky, Ornstein, speaking wisely about their theories and achievements, their processes, their influence, when these writers have had no thorough musical training, when it is doubtful whether they could read a score of Haydn, analyze a fugue, or play on the piano a simple choral of Bach, written in the old clefs. Abler persons, having taste and enthusiasm, have written curiously about music, but not in the dogmatic, pontifical or wildly rhapsodic manner of these young gushing prophets.

THERE is nothing so sobering as the reading of by-gone criticism; it is enough to prevent anyone of deserved repute from collecting his newspaper or magazine articles, revising them with anxiety about the punctuation, and then putting them between covers. How strange, how inexplicable seems to us now certain articles by Reichardt, Weber, Schumann, Berlioz, Chorley, Hanslick!

A LIFE of Rossini by the Escudier Brothers was published in Paris sixty-two years ago. There are digressions, excursions in this book that are still acute, sane, stimulating. Liszt, in one of his letters, expressed his admiration for the manner in which views were expressed although he did not agree with some of them.

There is a preface to this book written by Méry, then a conspicuous figure in French literature. César Franck set music to his "Émir de Bengador," a song that is not so well known as it should be. In this preface Méry talks about harmony and melody, schools and systems, as though music had been his sole study. Let us see how he wrote about Rossini's operas. The quotation is long but it is worth reprinting, as an awful warning in criticism and enthusiasm.

If Rossini had written only "Moïsa" and 'Guillaume Tell,' he would still be the astonishment of ages to come; but he was not content with this sublime antithesis; he has wished to strike all the keys of the human keyboard; he has come down from Sinai to enchant all the cares and anxieties of this vale of tears; he has left the burning bush to converse face to face with man, always in an unheard-of language, that charms the ear, delights the soul, and is an eternal festival in the heart. He has exhumed from the lagoons that lamentable history of jealousy and furious passions in which the roarings of the African tiger are wedded to the greatest accents of love; he has exhumed from the ruins of the Euphrates that sombre legend of Ninus, in which cries of remorse, hymns of the Magi, terrible apparitions, the voluptuous pleasures of adulterous queens, the shocks of sepulchres are blended with the melodies of Babylonian fetes in the hanging gardens of Semiramis; he has drawn from the two seas that bathe Corinth, *bimaris Corinthi,* a magnificent poem which faded away in the huge ear of the deaf; then he created three marvellous women in extremely different walks of life—Ninetta, the village girl, the Lady of the Lake, the Cinderella of fairy tales; the three Graces of Music, the three eternal sweethearts of the universe; he has created the three expressions of human laughter, the three gaities of life, the three sage follies of this sad world, "L'Italiana," "Le Barbier de Séville," "Le Comte d' Ory;" three masterpieces, where hilarity, amorous drunkenness, aristocratic debauch, sparkle with a verve that transforms the orchestra into an olympian firework."

As the gentleman in a box at a political convention held in Buffalo remarked on a famous occasion: "Hot stuff!"

And on the next page we read that Rossini's "Stabat Mater" is as immortal as the "Memory of Calvary."

NOW Rossini was a genius. No sane person disputes this. His "Barber of Seville" is still a joy; there are superb pages in "William Tell;" there is beautiful music for Desdemona in "Otello," and the song of the gondolier, singing lines of Dante, has a melancholy charm that few composers have equalled. But where are the other operas mentioned by Méry to-day? Are they undeservedly neglected? We confess that we should like to hear "Cinderella," "La Gazza Ladra," "Le Comte d'Ory," but where are the singers that could do justice to the music or make the performance endurable? There are fine pages in Rossini's Mass. We confess to a weakness for the "Stabat Mater," although it was composed as Rossini once remarked, "Mezzo-christiano."

Rossini was also a man of biting wit and shrewd common sense; he himself in his later years said that he thought his "Barber" would live and he hoped that one or two acts of "William Tell" would be remembered. Did he not snicker over Méry's dithyramb?

It is a pity that there is no adequate life of Rossini and his times. We read that some Englishman is at work on a life of Donizetti. Whatever became of the elaborate life of Donizetti, written by Francis S. Saltus, of this city? Is the manuscript in existence?

MR. G. K. CHESTERTON is sometimes amusing. In an article about "Christmas Music" contributed to the *Daily Chronicle* of London, he begins by saying that he knows nothing about music and his favorite instrument is the telephone. "At least I get through on the telephone; somebody has an impression that I am saying something; and that is more than can be said for some of the most modern music, though conducted with the fullest orchestration." The rat-catcher and other ornaments of his country town moved his soul on a Christmas Eve by singing carols. "The singing may not have been very good, but it was not very bad; not so bad as some drawing-room singing. Yet fashionable people of the advanced or cultivated kind prefers to find a kind of torture in such very ordinary tones."

"Wow," says Mr. Chesterton, "I suppose my rat-catcher had conducted an orchestra in my garden consisting entirely of the singing of 200 cracked dinner bells, of the shrieking of 5,000 slate pencils, the scraping of iron spades (as a substitute for violins), the unremitting repetition throughout the proceedings of the first line of 'God Save the King' on a piano with the last note missing; with some hundred choruses of nocturnal cats, for those who dislike them, and plenty of tearing and rending of calico for some who dislike that. Suppose, I say, he had culled all these flowers

of melody to express Christmas, the very same fashionable people would probably have talked of him as a great Futurist Musician, and said he was rather wonderful. If the Christmas 'wait,' or mummer is moderately good he is despised; but if he had been immoderately bad he would have been worshipped. They treat a man as their inferior if he has produced something of beauty; they treat him as their superior if he has produced nothing but ugliness."

Mr. Chesterton, first saying that he knows nothing about music, writes a column about it.

Certain young enthusiasts in this country not knowing anything about music, but neglecting to proclaim their ignorance, write pages about the art.

THEN there are the inquisitive persons who are always asking what this sonata or that fantasia means? Witness the man that wrote not long ago to a music periodical asking if it were true that Rachmaninoff's Prelude in C sharp minor was "supposed to represent the feelings of a man who has been buried alive by mistake and wakes and realizes his position." If it did, the fact should have been mentioned in the pianist's program, so that the hearer could have dilated with the proper emotion.

M. LÉON DAUDET, the son of Alphonse Daudet, is writing his memoirs. Three volumes were published in Paris last year. They contain many malicious, abusive, malignant pages. Few men that he knew, from Turgenief to Maupassant, escape. In the second volume, "Devant la Douleur," Daudet makes a curious study of "Wagneromanie" in France, the passion that once raged for "metaphysical and embryological" music.

Daudet noted the outbreak of this mania in the hospitals where he was busied as a young physician in 1887. He gives various causes: reaction; then the coming and going of French medical students, who took courses in German, and of German students visiting Paris to pursue the course in bacteriology; also because German metaphysics, "the curse of my generation," is the natural introduction to German music. As Nietzsche is the "third wave of Germanic impregnation" in Paris since 1870-71, so Wagner was the second.

The reaction was against the materialism arising from the evolution theory. The foggy mysticism, the ethnic horizon, the excessive and sudden emotions that characterize the Wagnerian drama gave promise of deliverance to young and laborious France. It was as if the giants and dwarfs, the prophetic bird and the personifications of fire, iron, fate had opened a window and let in fresh air. Any student that protested in the name of proportion and traditional equilibrium was a bore, behind the times, a ninny. Daudet and others —he smiles now at his folly—admired especially Wagner's librettos. "We studied his most chimerical characters with an insane ardor, as if Wotan had harbored in his breast the enigma of the world; as if Hans Sachs had revealed free, natural, spontaneous art."

THERE is an amusing description of a Lamoureux concert in those days, with "Pére Lamoureux" distributing the sonorous and heavenly manna. As soon as the neophyte took his seat, he fell into a trance and spoke only in exclamatory monosyllables to his companions. Those below in the orchestra seats, who had payed a high price, were considered an ignorant, frivolous herd. "Too often a huge woman would discommode a whole row of auditors, while Charles Lamoureux with his baton raised, eyes darting sparks under his spectacles, waited until the disturber was at rest. What murmurs, sometimes invectives!"

ALPHONSE DAUDET, loving clarity and sunlight, was a crazy admirer of Wagner's music but found the librettos boresome. There are little sketches of Pugno playing at the Daudet's; of Massenet, and of de Sivry, the brother-in-law of Verlaine. This de Sivry, who had the appearance and odor of a brandied cherry, used to play and sing "Tristan" at one o'clock in the morning, now and then stopping, to say "Catulle Mandèe is a very bad man." One does not know how perfidious Catulle Mandèe is." In the third volume there is an account of Massenet at the house of Gustav Dreyfus. "Komm doch, Herr Massenet will etwas spielen." Massenet would go to the piano, strike a few chords, clasp his head with his hands, cry out that he suddenly had the headache, wait to be entreated, sit down again, and finally play a polka of 1830,

saying to the girls: "Why don't you dance!" and to fat Seligman, seizing him by the armpits: "Tanzen, balliren, valsiren!" For Monsieur Massenet had a vein of irony. "When I whispered in his ear: "What a fetid crowd!' he answered, chewing like a rabbit, 'My dear friend, it's modern society, it's a whirlpool, a whirlpool, a whirlpool.' They say that paying a visit to a widow recently bereaved, he began in a sympathetic tone: 'It's truly sad,' and then went on, 'sad, sad, sad, sad,' humm it to a gala tune. He was indeed capable of it."

TO go back to the Wagnermania. The young at that time were interested outside of Wagner only in Reyer's "Sigurd" and Lalo's "Roi d'ys." They were profoundly ignorant about Rameau, they ignored Gluck. As for Bizet and "Carmen," they said: "Pooh, pooh, yes, no doubt; it's a pity he died so young!" Musical criticism was extremely mediocre. The reasons for which critics of the preceding generation had attacked Wagner seemed to Daudet and his friends what they really were, wretched and absurd. They reproached him for his din, his obscurity. "This Wagner," exclaimed Zola, "bores us with his promentories. In his dramas one is always at the extremity of a cliff."

THE *Daily Telegraph* (London) reviewing a Bach concert noticed an air of deep solemnity in the performance. The singers and players seemed to be suffering from attacks of acute melancholia. "While it is impossible not to approve the spirit of reverence, it is not to be denied that too great sacrifices can be made to it, especially when the fact that Bach was a human being with human emotions is lost to view."

Might not this criticism be made of oratario performances in this city? When will singers understand that rectitative is not always to be sung as if it were oracular, a message from the tripod at Delphi, or from a burning bush. The most prosaic sentence is delivered with the solemnity of a family vault. Words that are commonplace are emphasized as if they were examples of plenary inspiration. Mme. Liza Lehmann, in her preface to "Studies in Recitative," just published in London, says: "The vocalist who can deliver a recitative faultlessly is a proven artist." It is a pity that she uses the form "proven," but her statement is sound. Mme. Lehmann points out that recitative teaches "self-reliance, dramatic feeling, sense of style, authority, and variety of tone color." This is all true.

ELGAR in his "Enigma" variations for orchestra painted musical portraits of his friends. Others have thus painted in tones either miniatures or full length portraits. Rheinberger wrote a beautiful little fugue for organ and entitled it "Fesca." Tschaikowsky, in his piano trio, depicted the character, tastes, habits, of Nicholas Rubinstein; Schumann in "Carnaval" pictured Chopin. Pierre de Bréville drew piano-portraits of several French composers. We remember with a shudder Hans Koessler's symphonic variations "Dedicated to the Manes of Johannes Brahms," in which one variation shows Brahms as a friend; another, as the friend of children; still another as a friend of nature and a humorist. And now comes Mr. Eugene Goossens, a member of the Philharmonic String Quartet in London, who in a string quartet played in December, portrays one of his colleagues in each of the three movements. The critic of the *Daily Telegraph*, hearing the music, inferred that Mr. Beckwith, to judge by the first movement, is a man of restless energy and high vitality. "It is to be presumed that the consecutive fifths at the close depicted absence of pedantry, and not lack of musicianship." Mr. Jeremy, on the other hand, is a poet and a dreamer; while Mr. Sharpe, the hero of the finale, is a genial soul with a strong predilection for that popular air, "You're here and I'm here." But the *Pall Mall Gazette* took a serious view of the work which stamps the composer, "as one of the very small number of men who may perhaps mould the musical history of this generation." This critic says much in a few words. Mr. Goossens, according to him, is "a lyrist who cynically appropriates the processes of emotional insulation." If there be such a thing as poetic justice, "he should end by wallowing in romance." And here is a sound view of a mooted point. "It is right that a young composer should learn from his predecessors. That much is admitted. We happen to be of those who also claim for him the right to learn from his contemporaries, provided that he does so with

discrimination not confining himself to their mannerism."

The writer then speaks of "the ironic precision of Ravel;" "Stravinsky's hint to preserve polyphony from the ultimate harmonic fusion which is its ruin."

Speaking of a singer, Mme. Baron Forariova, this critic praises her mezzo-soprano voice and adds: "The designation is so often misused by being applied to sopranos who are half proficient, that we emphasize the rarity of the genuine type that combines the best portions of two registers."

MR. HERMAN KLEIN, whose volume of memoirs is conspicuous for inordinate self-appreciation, recently wrote a letter defending Sir Arthur Sullivan from the charge of writing pot-boilers after he had gained popularity. This led Mr. Robin H. Legge to speak of Sullivan as a "patriot," who forty years ago started the crusade on behalf of British music which is now preached in every quarter. Forty years ago many English musicians opposed Sullivan in this crusade. Not daunted, he founded the National Training School that furnished the basis for the Royal College of Music. He strove to make the provincial musical festivals British throughout as far as possible. He encouraged English students to steer clear of Brahms and Wagner. He championed the cause of the British orchestral player. "To the day of his death he never forgave the Germans for their maliciously unkind treatment of his "Golden Legend on the occasion of its production in Berlin." But does Mr. Legge in his heart of heart think that "the Golden Legend" is a great work?

WE are now informed that Sullivan, shortly before his death, was writing a serious opera with St. Cecilia as the heroine and with the thought of Mme. Clara Butt. This statement is made by the *Lady's Pictorial.* But what became of the score? Ten to one, if there were any such opera even in embryo, Mme. Butt would have insisted on interpolating "Abide with me" with a cabinet organ in the orchestra. The same writer says that Saint-Saëns was anxious to arrange a performance of "Samson et Delilah" at Covent Garden with Mme. Butt as the temptress; but at the time this opera was not allowed on the English stage on account of its Biblical subject. We have seen fat ladies as Delilah. Mme. Butt would probably have been the tallest with the possible exception of Mme. Flahaut.

SULLIVAN'S genius was undoubtedly in comic opera. His serious works are conventional and mediocre. "Ivanhoe," "The Golden Legend," "The Prodigal Son," are not to be ranked from a purely musical view with many of his operettas. There is no greater nonsense than the cry that he failed to rise to his opportunities; that he wasted his talents for the sake of money and immediate popular success.

WE have noted Sullivan's work in behalf of the British orchestral player. No less a man than Sir Charles V. Sanford has come out as a chauvinist in a letter written to the London *Times.* He states first that the British Government has always been conspicuous for its isolated attitude towards the art of music which it persists in treating as a frivolous luxury. The yearly endowment is £13,000 against a sum of six figures given to the other arts and to literature. The Government deliberately hampers the work of the two English music schools and inflicts a disaster on the Royal Irish Academy of Music.

"But there is another aspect, and a serious one, of the question. From the days of Handel to the time of Queen Victoria the country was overrun by hordes of German players and teachers. During the last thirty years this invasion has been steadily checked and repelled by the great educational work of these schools amongst home-bred musicians; the result can be seen (to mention only one branch) in the British orchestras, which are admitted even by foreign conductors to be the finest in the world, as they undoubtedly are."

"The finest in the world?" Sir Charles should hear the Boston symphony orchestra, the Chicago orchestra, the Philharmonic orchestra of this city when it is at its best, the Metropolitan House Orchestra under a conductor like Toscanini. There are orchestras in Paris, Dresden, Vienna, that are by no means inconsiderable.

The "Five"

By Ellen von Tideböhl

CESAR CUI was one of the "Five," the five great men, who were closely bound together by the striving towards perfection. They felt the same fervent devotion to Russian art and formed an intimate circle in order to raise the national music to the height that other nations had already attained. At present they are widely known to the whole musical world: *Mili Balakirev, Alexander Borodin, Modest Moussorgski, Nikolai Rimski-Korsakov* and *César Cui.*

César Cui is the only one still living of the "Five." He celebrated his 80th anniversary in January, 1915, and still continues his work of composition and writing. His soul in which from his youth sparkled a fine enthusiasm for all good and noble things, is illuminated till the present day by a sacred fire. He remained always faithful to his high principles and ideals, carrying upright the standard of his beloved art.

It was at the epoch of 1860-70, when the work of the "Five" went on at Petrograd. They were sarcastically called "The Mighty Clique" by their antagonists, with whom the struggle for saving the national music had begun.

The "Five" were all dilettanti in music: Borodin was a doctor of medicine and chemistry and worked hard in the realm of science. Moussorgski was an officer of the Guards and later a functionary (bureaucrat), Rimski-Korsakov was in the Russian Navy. César Cui was an engineer in military service.

Music was for them a "passe temps," although a thing of love. Nevertheless led by their exceptionally high musical gifts, they studied seriously and attained the glory which surrounds their names. Mili Balakirev was the only one who entirely devoted himself to music. By reason of his superior attainments and technical musical education, he deeply influenced the others of his group. Under his sway they became conscious of what their aim was to be.

César Cui was born in Vilna, 1835; his father was French, his mother Polish. He was lucky enough to have for his teacher Moniuszko, a famous Polish composer, who early recognized the exceptionally brilliant musical endowment of the boy. César Cui entered the Military Academy of Engineers of Petrograd. With time he was named there professor and distinguished himself by very valuable scientific essays and works in the branch of fortification. He attained the rank of General and has received numberless marks of distinction. Eight members of the Imperial family were his pupils for the subject of fortification.

The complicated functions could not prevent César Cui working in music and composing He is of the Romantic School of Chopin, Schubert, Schumann, Liszt. Russian melodies are seldom heard in his music. He liked the



NIKOLAI RIMSKI-KORSAKOV

miniature-form even for orchestra and for some of his operas. His melodies are rather sweet and smooth, not adapted for tragic experiences. Sincerity of feeling and beauty in melodic line and harmonic structure are the characteristic features of his compositions. He scrupulously worked out every detail, but there is a lack of breadth and fanciful flight in his conception. He never cared for Wagner's music and was quite indifferent to it. He composed piano-pieces, chamber-music, pieces for orchestra and operas, ten in number. The number of his songs (Lieder) amounts to 200 and was a rich donation to his nation. He is working and composing till the present day with freshness of mind.

The antagonists of the "Mighty Clique" were composers, musicians and critics, who recognized as noteworthy only the western music, especially Italian music and operas. They despised entirely Russian music and behaved

Despotic, he required that the work should be revised, following his instructions to the letter, so much so that one found frequently entire passages of his own in the works of others. He was blindly obeyed, for his influence was marked. Young, with bright, sparkling eyes, a handsome beard, speaking with force and frankness, ready to improvise at a moment's notice, repeating without an error any piece once played over to him, he exercised an ascendency greater than anyone else. While appreciating the slightest sign of talent in another, he yet could not but feel his own superiority, as the other must needs acknowledge it. It seemed as if some magnetic force emanated from his person.

But in spite of his great intelligence, and his brilliant faculties, he could not understand that a thing good for himself might be of no value to others, for those who, developing under different conditions, possessed different natures; and that their musical progress must follow a different path, and accomplish itself through slower growth. He required, moreover, that the tastes of his scholars should conform to his own. The slightest swerving was cruelly attacked by him. Raillery, parody were brought into play to humiliate the pupil; the latter would change color and renounce for a long while, if not forever, the opinion he had expressed.

A pupil in my position had to exhibit his work to Balakirev in its embryonic state. Balakirev would at once make his corrections, pointing out in what way it would be necessary to work over this embryo. Thus he would praise the first two measures, and then criticize and ridicule the next two. Strange circumstance, fecundity and rapidity of production were not approved by Balakirev, who, however, himself possessed the talent for improvisation in the highest degree.

He was at this time between 24 and 25 years of age, and he had already to his credit several romances of the finest invention, an overture on a Spanish theme, another on a Russian, and the music for "King Lear." This was not much, and yet it turned out to be his most productive period, for his fecundity diminished as time went on.

In entering the Balakirev group, I took, so to speak, the place of Goussakovsky. The latter had just completed his studies and had gone abroad for a long stay. His was a powerful talent in composition, joined to a strange, disordered and sickly nature. This is at least what both Balakirev and Cui stated. His music was fine, in a style redolent of Beethoven and Schumann. Balakirev guided him in composition, but he left nothing in a completed form; he flitted from one subject to another and his sketches were frequently not transcribed, but only survived through the memory of Balakirev.

As for myself, I did not give much trouble to the leader of our group. I was always ready to remodel, following his advice, the parts of my symphony, and I finished them while profiting from his advice and improvisations.

In short, the Balakirev group, during the winter of 1861-1862, comprised Cui, Moussorgsky and myself. It is certain that Balakirev was as necessary to Cuit as to Moussorgsky; in the capacity of advisor, censor, editor and professor, without which they could make no progress, who would have replaced him in giving advice and correcting their works in the matter of form? Who would have prescribed the proper pitch? Who would have guided them in orchestration and, at a pinch, orchestrated for them? Who would have corrected their simple faults of compilation?

Of all his friend-pupils, I was the youngest; I was but seventeen (17) years of age. What I most needed was plenty of piano playing, good exercises in harmony, counterpoint, and ideas as to form. Balakirev should, before all, have seated me at the piano and taught me to play well. It would have been easy for him, as I adored him, following his slightest suggestion implicitly. Instead of this, he judged me as inapt to become a good pianist, and, besides, did not deem it indispensable. He could not teach me harmony and counterpoint, explain the syntax of music to me, for he had not studied them methodically himself, considering them, at bottom, needless; and so, imposing on me at our first meeting, the composition of a symphony, he turned me aside from all study.

I was well aware that I was ignorant of many things; but I was convinced that Balakirev knew everything, and he very dexterously concealed from me, as he did from others, the insufficiency of his knowledge. On the other hand, he was a good practitioner in the color-

with great bitterness towards the "Five," humiliating them in the Press and by every kind of aggression. It was then, that César Cui launched out as a critic on matters of music. He cleverly expounded their aim expressed their opinion and defended the principles and ideals which the intimate circle of the "Five" had set for themselves. César Cui's work was not lost—he helped Russian music to be recognized at its right value.

César Cui may fully rejoice at the victory Russian music has won in a certain measure owing to the efforts he has made. On the occasion of his 80th anniversary, his compatriots in Petrograd, Moscow and other large towns hastened to manifest their enthusiastic feelings to the venerated old man, who possesses the faculty of a great soul—sincerity of feeling and a complete lack of egoism.

In his operas, César Cui gives great importance to dialogues and recitatives. In this he followed the path marked out by Dargomyshski, the reformer of Russian opera. His "Stone-Guest," (theme of Don Juan) was a model of a new kind of opera, highly appropriate to the Russian stage and style at a time when a new inspiration in the national opera was eagerly looked for. The "Five" owe great gratitude to Dargomyshski as the operas "Boris Godounow," "Chavantshina," by Moussorgski, Borodin's "Prince Igor," Rimski-Korsakov's masterpieces were composed under the sway of the "Stone-Guest," a work of a new plan and from a new point of view in art.

César Cui composed in 1910 an opera, "The Captain's Daughter," the music of which is a real proof of the fresh inventive power of the old man. A romance by Poushkin, an entirely national writer, was used by César Cui as subject for his opera. It was a difficult task to represent Russia at the reign of Catherine II, a time signalized by a peasant-rebellion on the banks of the Volga. The leader of the revolt was a highway robber, who named himself Tsar Peter III, assumed the airs of a despot and issued autocratic commands. Adventurers and peasants gathered around him and did much harm to the country. They were vanquished by military force, the robber Pougatshew brought to Moscow in an iron cage and executed.

It was a difficult task to illustrate by music such an event in Russia with all its characteristic traits, represented by Poushkin in marvellous descriptions. The subject was perhaps not appropriate to the musical endowment of César Cui, and nevertheless "The Captain's Daughter" is an effective and very interesting opera. The songs of the lovers, the Captain's daughter with an officer and scenes of home life at the Captain's house in the fortress, are overflowing with beautiful melodies. The music is bright and melodious and of lively rhythms, but the scenes with the masses lack sometimes force and expressiveness.

Zimin's opera, a private enterprise in Moscow, chose "The Captain's Daughter" for opening the season of this winter, 1914-15, and gave it with all the care such a work required. César Cui was present at one of its performances and expressed his delight of seeing his production so well rendered. The beloved composer and highly venerated man, who during his long life trod the path of sincere love of his art and single-minded devotion in the field of music, had the great satisfaction of receiving marks of esteem and profound veneration from his countrymen at his advanced age of 80 years.

In his person were venerated the "Five" who had so immensely pressed forward the national music.

A Suggestion

By Henry F. Gilbert

PUBLICITY is one of the best friends of the Creative artist. It is as necessary to his continued development as sunshine or rain to the growth of a plant. One can develop *alone* up to a certain point. But beyond this point one is apt to lose one's way; to become too critical of one's self; or not enough so; and to get out of touch with actuality. If the work of a creative artist is withheld from all publicity and consequent criticism, his work, as it cannot develop, of necessity degenerates. Criticism is a fine thing. It is good that there are critics. And although it is the fashion for most musical composers to make fun of them, a group of honest criticisms frequently is of great value to the composer himself. Criticism in the long run undoubtedly exerts a constructive influence on an art. It is certainly a good thing that there are persons who stand upon the highroad and continually call our attention

to it, lest we creative artists should wander too far from it in following certain enchanting by-paths. These by-paths, however enchanting to us may eventually lead us so far from the highroad of human thought and emotion that our work shall at last be of no significance to even the most broadly cultured persons. Therefore give us publicity. Without it we cannot develop.

I am living at present in Cambridge, Mass. That pleasant city is as you doubtless know the seat of Harvard University and of Radcliffe College, and in consequence the home of many persons of learning and refinement. One frequently senses an almost old-world feeling of true culture here, while a high ideality and general intellectual "tone" is much in evidence. About every other month during the winter I receive an invitation to attend an amateur theatrical performance. You must know that at Radcliffe College there is a little private theatre, seating perhaps three hundred. Now every few weeks on the stage of this theatre, there is performed a play which has been written by one of the students in the class in play-writing conducted by Prof. George P. Baker, professor of dramaturgy at "Harvard" and "Radcliffe." The plays are cast, staged and produced under the personal supervision of Professor Baker himself. The characters are sustained by the members of one of the most excellent amateur companies which it has ever been my fortune to become acquainted with. This company is permanently attached to the theatre in the nature of a stock company and is of course the most vital factor in the general scheme. That general scheme is as follows: Professor Baker with his extensive experience in teaching the art of writing plays, came to the conclusion a few years back that much time was being wasted, and much misdirected energy was being spent, by his students in their attempts to write for the stage, they having no practical acquaintance therewith. It is by this time almost a commonplace piece of knowledge that a drama may "read" well and interestingly, but in its try-out on an actual stage "fail to come across." In a word, Literature and Drama are two distinct arts which may or may not overlap as the case may be. And it can be quite definitely conceded that a method of procedure which is adapted to encourage *literary* excellence will in all probability be a very poor method of producing a good *playwright*.

Therefore Professor Baker dreamed of an experimental theatre in which should be played upon an actual stage the dramatic compositions of his pupils; where the pupils themselves could witness the stage presentation of their dramatic conceptions, noting their strong, and their weak points, and eventually learn more of stage craft from these practical object lessons than from any number of theoretical demonstrations.

This dream was finally realized a few years ago in the founding of the "Workshop," the name of which well expresses its aim and function. The present home of the "Workshop" is the little theatre at Radcliffe College, but I hear various rumors to the effect that it is to have its own private theatre before very long. On these delightful "Workshop" evenings a small but carefully chosen audience of—say two hundred—is invited to witness the performance. Each member of the audience is urged to write a criticism of the play—to tell honestly how the play affected him—what is his opinion of it as a dramatic production—and to send this criticism to the Workshop Committee. After these criticisms have been read by the committee the signatures are removed and they are then passed over to the author. Thus not only does the student-author profit greatly by the object lesson of seeing his work actually performed, but he is able to feel the pulse of the public concerning it, as well. The practice of removing the signatures before handing the criticisms to the author works well, as it has a tendency to bring out more honest and fearless criticism, besides eliminating the awkward and unnecessary personal element.

At the last quasi-private performance which I attended at the "Workshop," the play presented was found to display such marked talent and to be so effective from the actual stage standpoint as to require but very slight changes to render it a well-nigh perfect thing. It was later submitted in the annual Craig competition for playwrights where it won the first prize. It is soon to be produced at a Boston theatre.

To my mind it would be a waste of words to defend or to seek to justify the existence of the Workshop. Its value and use are self-evident. There is no question but that it is a

fine thing, and that it is accomplishing the end for which it was created—i. e., to teach playwriting in the most practical manner—in a wonderfully efficient way.

Now what I contend for is the establishment of a similar practical "Workshop" in the Art of Musical Composition.

Every one who has studied orchestration and attempted writing for orchestra knows how difficult it is to attain to a just and correct estimate of all the various dynamic and colorful effects of which the orchestra is capable, and to reproduce these effects with a sure hand. Also, if he has the misfortune to be an American composer, he knows from bitter experience how difficult it is to obtain a performance—or even a tryout in rehearsal—of his work. But yet one such performance, or tryout, will frequently teach him more than years of study and solitudinous pondering. Now, I therefore suggest that someone of our endowed schools of music engage a good orchestra for, say two hours, every month or so, for the sole purpose of reading over, or trying out, compositions by students, of course in the presence of the students themselves. It almost goes without saying that would-be composers would certainly derive immense benefit from such a course of procedure.

It is all very well to say, as was said to me not long ago by an eminent composer here in America that "no such thing is necessary," that "the principles of orchestration can be learnt from books; look at the masters; what advantages had they?" and so on. The fact remains that no one can really learn orchestration without some practical experience. It is certainly true that a few fundamental principles of orchestration can be acquired from books but it is also true in this as in many other things that an ounce of practice is worth a pound of theory. As for the masters, most of them either grew up with an orchestra, played in one, or like Haydn had one in constant attendance to try out all sorts of new effects with, and to fiddle with as he pleased.

An American composer, who is today at the top, admitted not long since that the attitude of one of our German orchestral conductors in persistently refusing him a hearing had undoubtedly delayed his development at least fifteen years. It is known that even Wagner himself changed certain details of orchestration after hearing actual effects in rehearsal and I believe that investigation would reveal many similar cases among those who are accepted as past masters of the art of orchestration.

I attend all the performances at Professor Baker's "Workshop" and can personally testify to the rising quality of the students' dramatic output at "Harvard" and "Radcliffe" during the last two or three years.

Not only would the establishment of an orchestra for the purpose of trying out students' compositions be of inestimable value to the student of orchestration but these rehearsals should be of a quasi-public nature. Professors, fellow students, composers and all those interested in the development of musical composition in America should be invited, and a sort of publicity be thus secured. The final result of all this would be not only self-criticism, but the criticism of others so necessary to the development of the composer.

Although I have had this idea in my mind for some years, I am not the first to bring it foryard. Some time ago Professor Rübner, of Columbia University, in a short note to one of our musical journals, spoke of the desirability of the establishment of such an orchestra; and I have no doubt there may have been others who have also suggested it, but whose writings I have not seen. I do not wish to bring this idea forward as an entirely new suggestion, but I do wish to emphasize its value and to earnestly urge its adoption. There has been much discussion within the last few months concerning the best use that could be made of a "million dollars" should such a sum be given to further the highest interests of the art of music in this country. Let me suggest that a part of it might be spent in the way outlined above to the great profit and education of that most important factor in our national musical art—the composer.

(*Professor Rübner of Columbia University has already made the same suggestion. Professor Parker of Yale University adopted the plan some years ago. The orchestra is the New Haven Orchestra which gives a series of concerts under Professor Parker's direction and the advanced students are allowed to not only play their composition but also to conduct them. The Institute of Musical Art might combine with Columbia and engage one of the New York orchestras for a series of students' concerts such as Mr. Gilbert suggests, at a comparatively small expense, to the lasting benefit of all concerned.*—EDITOR.)

Some Famous Singers No. 3

By Francis Rogers

Regina Mingotti—(1728-1807)
Caterina Gabrielli—(1730-1796)

THE operatic world of the eighteenth century was, to all intents and purposes, an Italian world—Italian librettos, music composed according to Italian traditions, singers trained in the Italian school. Francesca Cuzzoni, the first great prima donna of whom we have detailed knowledge, was an Italian, as was her rival, Faustina, who after a memorable contest of song superseded her in popular favor. For twenty years Faustina retained the crown of Queen of Song, but finally, in her turn, succumbed before the youthful and gifted Austrian, Regina Mingotti.

Regina Valentini (Mingotti) was born in 1728 in Naples, where her father, an officer in the Austrian army, was temporarily stationed, but she passed all her childhood in Silesia. Her father died while she was still very young, leaving her to the care of an uncle, who placed her in an Ursuline convent. Here she learned to read and write and received such musical instruction as the establishment could impart. Already her musical talent was sufficient to occasion remark.

Her uncle's death, which occurred when she was only fourteen years old, brought her childhood to an early close, and compelled her to return to her mother's house. Her mother was poor and utterly unsympathetic with Regina's musical aspirations; to her way of thinking, a woman's ambitions should never extend beyond the performance of her household duties. In such an environment the young songstress was completely miserable and before long, in order to escape from it, married an elderly Italian named Mingotti.

This Mingotti was the impresario of the Dresden opera and probably recognized in the young girl the promise of a profitable career. After giving her legal title to the use of his name and placing her under the tuition of Porpora, he disappears from the pages of history.

Under the great Italian master Regina must have made rapid progress, for it was not long after her marriage that she made her debut at the opera. Despite her youth and inexperience, the public at once discovered in her unusual qualities and soon began to speak of her as a possible successor to the hitherto incomparable Faustina, who, with her husband, Hasse, had long been established at the Dresden opera. There is a tradition to the effect that this nascent rivalry was so distasteful to the older woman as to determine her to absent herself from Dresden for a time.

In 1748, Mingotti made a trip to Naples, where she sang in Galuppi's "L'Olimpiade" with such unequivocal success that all the opera houses in Italy were open to her, but she was under contract in Dresden and soon returned to fulfil her engagement.

She found Hasse and Faustina firmly intrenched and ready for war *à l' outrance*. Behind Faustina were all the resources of a highly developed art, the prestige of a long and brilliant career, and, in addition, the support of an influential and resourceful husband. Against such weapons as these Mingotti could oppose a lovely voice, an art still *only* in the bud and the charm of youth.

The battle was hotly contested. There survives a somewhat apocryphal tale of an attempt made by Hasse to display the girl at a disadvantage. Her strong point was her *bravura;* her *cantabile* was not yet perfected. To emphasize this disparity, Hasse, as director of the opera, wrote and assigned to her a difficult *adagio*. Fortunately for her, she had time to prepare herself for the test, and, with Porpora to train her for it, was able when the moment came to render the *adagio* in such artistic fashion as to convert probable defeat into complete victory.

In singing, more than in any other form of art, except dancing, the vitality of real youth is one of the most valuable qualities. Faustina was fifty; Mingotti twenty. The issue of the contest could not long remain in doubt, and Faustina had soon to relinquish her crown to her young rival. The queen was dead; long live the queen!

Mingotti remained in Dresden till 1751, when she was engaged by Farinelli to sing at his court opera in Madrid. The astute Farinelli well understood the profit of advertising a singer's art as something extraordinarily rare and precious, and forbade Mingotti to sing anywhere but at the opera itself; she was not even allowed to practise in a room from which her voice might be audible in the street. A special order from

the king himself was her only justification for breaking these rules. It is not hard to imagine how greatly such exclusiveness enhanced the beauty of Mingotti's voice in the ears of the public.

For two years Mingotti remained in Spain, the idol of the court and of all musical connoisseurs. In addition to her handsome salary, she was the recipient of innumerable costly gifts from her admirers, including a diamond necklace from the queen. From Spain she went to Paris; thence to London.

It is in London that we hear her sing, so to speak, for the first time. Hitherto all we know about her art is derived from vague and often unreliable sources; at this point we begin to get our testimony at first hand. Dr. Burney heard her often and knew her personally and well. He tells us that "her style was always grand and such as discovered her to be a perfect mistress of her art; and she was a most judicious and complete actress, extending her intelligence to the poetry and every part of the drama."

A certain lack of tenderness and feminine grace seems to have rendered her especially successful in masculine roles, but, notwithstanding this quality, among her most popular airs, while she was in London, was the pathetic *adagio* that Hasse had written for her undoing. As to the range and quality of her voice we are somewhat in the dark. Probably, it was a soprano of the usual compass, clear and brilliant in timbre rather than mellow or sympathetic.

She had no distinction of appearance. Her figure was too plump for grace; her features, though expressive, were commonplace.

For ten years Mingotti was the principle figure in the operatic world of London. The giving of opera was then, as now, a precarious business and we encounter Mingotti's name frequently in accounts of the operatic feuds, failures and successes of the time. She was a favorite with the public, although, as she told Dr. Burney in 1772, "she was frequently hissed by the English for having a toothache, a cold or a fever, to which the good people in England will allow every human being is liable, except an actor or a singer." Other singers, too, found the English public rough and overexacting, but as it was liberal with its money, most of them, Mingotti included, accepted with more or less philosophy the hardships and exactions along with the pounds and shillings.

The names of the operas in Mingotti's repertory—mostly settings by mediocre composers of neo-classic librettos—say nothing to us to-day. Such as these operas were, they served to present her satisfactorily to the connoisseurs of her day, and after her final departure from London in 1763, continued for a time to bring her wealth and fame on the continent.

Just when she withdrew altogether from public singing, we do not know; despite her youth, she seems to have retired about 1765. She had always regarded Dresden as her home, but in 1772 Dr. Burney found her settled comfortably in Munich, enjoying the favor of the court and the companionship of congenial friends. She conversed eloquently and intelligently with the doctor in three languages on various musical subjects and then sang to him "for near four hours." He thought her voice better than ever, as well it might be, for she was only forty-four years old.

In 1787 she removed to Neuburg on the Danube. Three years later she made a last visit to London to introduce a pupil. Lord Mount Edgcumbe heard her sing privately at this time in "a tremulous, but still strong voice, some of her most admired songs." She died in 1807.

Mingotti succeeded to many of the laurels accorded to Cuzzoni and Faustina, but there is little in her story to make us think that she was their artistic equal. A brilliant, intelligent woman with a beautiful voice, she made an enviable name for herself, but her career seems dull and colorless, indeed, in comparison with that of Faustina and that of her altogether bewitching and reckless contemporary, Gabrielli.

The term "prima donna" has a decidedly romantic flavor; it connotes public adulation and a private life full of jewels and luxury and affairs of the heart. And yet when one goes below the surface of things one is apt to meet with disillusion, for almost all the famous prima donnas have owed their celebrity to a number of quite unromantic causes, such as willingness to sacrifice all unnecessary comfort for the sake of their art and to work tirelessly towards perfection in it. It is a relief, then,

to encounter in one's reading the prima donna of our uninstructed imagination, a joyous, spontaneous creature like Malibran, to whom all the tasks of life were easy and whose brief career was fuller of real living than the lives of any other half dozen prima donnas, such another radiant, captivating being, though of a less noble character than Malibran, was Gabrielli.

Prince Gabrielli, who knew a thing or two about good eating, good singing and pretty women, was strolling in his garden one afternoon, when suddenly a most ravishing song assailed his ears. At first he thought it must be the voice of a nightingale, but it was too early in the day for the nightingale's serenade. When he paused in his promenade to listen attentively he recognized that the song must issue from a human throat and that the singer was singing in his own kitchen. The mysterious song-bird was brought before him. It was Caterina, a bewitching lass of fourteen, daughter of his cook.

Caterina was born in Rome in 1730. She evinced at an early age her musical gifts, but her father was too poor to have her educated properly. Yet she managed to acquire something of a good musical style through her own instincts and occasional visits to the gallery at the opera. Her person was as lovely as her voice.

Her discovery by the prince rescued her once and for all from the kitchen, for he, perceiving in her the promise of a brilliant career, placed her first under a Spanish master of singing and then under Porpora himself. She made her debut in Lucca in 1747 in Galuppi's "Sofonisba," and justified in every way the expectations of her noble patron. Within a short time Gabrielli, as she called herself in honor of the prince, or *"la cochetta"* or *"la cochettina"* (the little cook), as she was often styled in reference to her origin, was sought after by all the impresarios in Italy.

Notwithstanding her youth and lack of experience, she was placed in close association with some of the most accomplished singers of her time, notably, Guadagni, the male soprano, to whom tradition grants the honor of being the first of her many lovers. She was ambitious and intelligent and before long had developed a technical skill quite in keeping with the natural beauty of her voice. She had a stupendous success in Naples in 1750 in Jomelli's "Didone." Metastasio heard her at this time and was so struck by her qualities that he persuaded her to accompany him to Vienna, where he was all-powerful in operatic circles. There he took her under his especial protection, coached her in all her parts and introduced her at court. Emperor Francis I became so infatuated with her singing that he would attend the opera only when she was in the cast.

Her reputation as a captivator of hearts was soon as great as her artistic fame. As with Sontag three-quarters of a century later, to see Gabrielli was to fall in love with her, but Gabrielli always yielded to her impulses as consistently as Sontag held herself within the limits of the *convenances*. So unscrupulous a coquette never walked the operatic stage or enslaved and tormented the hearts of men. She loved the stage and all that went with it. By preference she sought the society of her professional colleagues, but as they were too poor in purse to supply the demands of her extravagance, she plundered ruthlessly her rich admirers from the court, in order to spend their bounty in making merry with her stage associates.

At one time the ambassadors of France and Portugal were rivals for her favor. The Frenchman, suspicious that his was a losing suit, managed to surprise the Portuguese in clandestine company with Gabrielli. Mad with jealousy, he drew his sword and thrust at his fickle charmer. Fortunately, her corset turned the point of his weapon, so that she was only scratched, but at the sight of her blood the Frenchman, in an agony of contrition, fell on his knees and implored her pardon. As the price of her forgiveness he surrendered to her his sword. It was her plan to keep the weapon among her souvenirs, bearing the inscription, "With this sword Monsieur ———— dared to strike Gabrielli," but the tactful Metastasio dissuaded her from this bit of effrontery.

She made her home in Vienna for fifteen years, amassing fame and wealth and emulating Don Giovanni himself in the length of her list of amorous conquests. In 1765 she went to Sicily and Naples, where she was received with the greatest cordiality.

Her voice and her beauty were now in their fullest flower and her popularity as a singer was unbounded. Her own will had for so long been the sole guiding principle of her life

that now she was all but completely unmanageable. If she did not feel in the mood for singing she would only whisper her part, or else refuse to sing it at all. In order to evoke her best efforts the management would often place her lover for the moment in the front row of the theater. This device usually achieved the desired result, but sometimes her indifference was invincible and even Cupid's darts could not arouse her from her apathy.

One evening she was expected for supper at the vice-regal palace. The appointed hour arrived and passed, but no Gabrielli. Indignant, the affronted viceroy sent a messenger to her house to ascertain the cause of her absence. There she was found reading in bed, having, so she said, quite forgotten the engagement.

Not long after this piece of impudence she sang her part at the opera so carelessly that the viceroy, at the end of his patience, had her arrested and put into prison. But she was too much for him, for during the twelve days of her incarceration she gave banquets for her fellow-prisoners, sang to them and played the Lady Bountiful so magnificently that the viceroy, to pacify his resentful subjects, had to restore her to liberty. It is reported that about this time the Neapolitan managers were paying her some $4,500 a night, which fee, if it ever was paid her, would put her at the head of all the great money-making singers of her century, and on a level with Patti and Caruso, reputed to be the greatest moneymakers among living singers. But the prudent historian puts a question mark after all figures mentioned in operatic history—in the pursuit of accuracy division is more serviceable than multiplication.

In 1767 Gabrielli took Parma by storm. Her most important captive was the Infant Don Philip, whose infatuation was complete. This unfortunate man was partially crippled and not at all to the taste of the self-willed Gabrielli, who, oblivious of his rank, treated him like a dog. On one occasion, hoping to conquer her proud spirit, he locked her into her own apartment, but was called "a cursed hunchback" for his pains.

She soon tired of Parma and her princely suitor and made her way to Russia, where she demanded a salary of 5,000 ducats. When the Empress Catherine remonstrated that this was larger than the salary of a field-marshal, Gabrielli replied saucily, much as Caffarelli had replied on a similar occasion, "In that case, madam, pray get your field-marshals to sing for you." The empress yielded the point good-humoredly. Gabrielli remained three years in Russia and might have made a longer stay, had she not been so imprudent as to have an affair with Prince Potemkin, one of the empress's own favorites.

Gabrielli had never been willing to submit her capricious self to the caprices of the English public and it was not until 1775, when her powers were decidedly on the wane, that she consented to brave the criticism of London. Her continental reputation had prepared her audiences for something quite extraordinary and they were especially keen to compare her with Agujari, who at that time was their reigning favorite.

Gabrielli seems to have taken little pains to please her new public. Even on the opening night her embellishments were common-place and carelessly executed. Not once did she exhibit the most essential of all ornaments, according to contemporary taste, the shake. Nevertheless, her debut was far from a failure, and as the season advanced she won a considerable popularity and the London audiences, which had disgusted Mingotti by their unreasonableness, appear to have treated Gabrielli and her indifference with singular restraint. Occasionally, when for any reason she preferred not to sing, she would substitute for herself her sister, an inferior singer who always travelled with her, but even this shabby treatment aroused no great resentment.

Three operas are mentioned in connection with her London engagement: "Didone," by Sacchini, "La Vestale," by Vento and "Cajo Mario," by Piccini—all dead and forgotten now. As Browning says,

"But in music we know how fashions end."

Dr. Burney tells us a good deal that is interesting about this famous prima donna. He found much to praise in her voice and execution, but thought her singing as a whole inferior to Agujari's. Her beauty and charm he considered altogether exceptional. He wrote: "There was such grace and dignity in her gestures and deportment as caught every unprejudiced eye; indeed, she filled the stage, and occupied the attention of the spectators so much, that they could look at nothing else while she was in view." Fanny Burney, too, admired heartily her mature loveliness of person.

On closer acquaintance the doctor found her "the most intelligent and best-bred *virtuosa* with whom he had ever conversed, not only on the subject of music, but on every subject concerning which a well-educated female, who had seen the world, might be expected to have information." He could discover "no indications of low birth in her countenance or deportment, which had all the grace and dignity of a Roman matron."

Lord Mount Edgcumbe, writing half a century later could only recall that as Dido she took great pains to keep her hoop-skirt free from the flames of the funeral pyre on which she was supposed to be incinerating herself.

She stayed in London but one season, and in 1777 we find her singing in Venice with the male soprano, Pacchierotti. On the opening night of their engagement Pacchierotti was almost prostrated in advance by the mere prestige of his colleague's name, and when from the wings he heard her first phrases, he cried in his misery, "Ah! woe is me! I am undone!" Fortunately, he was able to pull himself together before his own entrance and to do honor to the famous company in which he found himself.

Three years later Gabrielli was associated in Milan with Marchesi, another much admired male soprano. He was in his full prime, she had reached the half-century mark, but she still retained enough of her old magic to sustain creditably the struggle for popular approbation. Fully half of the critical Milanese public could not be persuaded she was not the greater of the two artists.

After this brilliant season she retired definitely from the stage and made a home for herself in Rome. For more than thirty years she had been the best paid prima donna in Europe, but she had also been the most extravagant, so that now there remained to her an income only large enough to keep her in decent comfort. Of the remaining years of her life we know little or nothing. She died in 1796.

The extraordinary brilliance of Gabrielli's career furnishes one among many instances of the fact that great success need not be dependent on either a great voice, a great musical or dramatic gift, or great personal charm, but often is the result of a happy admixture of qualities none of which are truly great. Gabrielli's voice, lovely as it was, was not so perfect an instrument as Agujari's or Banti's; in spite of her native grace of bearing, her carelessness must often have detracted sorely from her effectiveness as a musician and an actress; she was a very pretty woman, but the perfection of her beauty was undeniably marred by a squint in one eye. But, even admitting these imperfections, we find that the harmonious blending in her of all qualities render her, rather than Mingotti, Agujari or Banti, the real successor of the immortal Faustina, and enabled her to retain her queenly crown quite as long as had her lovely and talented predecessor.

PRIZES FOR MUSICAL COMPOSITIONS

A competition is announced, open to all composers in Missouri and in that part of Illinois included in a circle of fifty miles radius with St. Louis as a centre. The competition is to have no age or other restriction, except as specified. The competition to be divided into four classes, as follows: Orchestral Work, Chamber Music Composition, Piano Composition and Song Composition. The prizes are offered by the St. Louis Art League, and the following are the classes into which the competition is to be divided, and the amounts to be awarded: 1. Orchestral composition (symphony, symphonic poem, overture, etc.), $150; 2. Chamber music composition (string quartet or quintet, or piano and strings, trio, quartet, quintet), $100; 3. Piano composition, $50; 4. Song composition, $50.

The identities of the contestants must be concealed under pseudonyms, in accordance with usage in such cases. Contestants are required to enclose with their manuscripts a sealed envelope containing name and address with the pseudonym written on the outside of the envelope. The judges, three in number, will be musicians of high attainments, living in different cities and will judge the manuscripts submitted on an agreed scale without conference. The Music Committee of the League, or a representative of the League acting with the Music Committee, are charged with the designation of the judges. All manuscripts entered for the competition should be sent by March 1, 1916, to Mr. Louis Albert Lamb, 5746 Chamberlain Avenue, St. Louis, Mo. The St. Louis Art League Music Committee, from whom the announcement comes, consists of E. R. Kroeger, E. A. Taussig, Louis Albert Lamb, Mrs. Morris Skrainka, chairman; Hans C. Toensfeldt, secretary; Mrs. William F. Saunders.

In our December issue, regarding the organ at the San Diego Exposition, an error was made in reference to the donors. The donors of this massive instrument are Messrs. John D. and Adolph B. Spreckels.

As the San Diego Exposition is to be kept open during the whole of 1916, the organ will be heard by thousands of visitors who have not as yet made the trip to California. The instrument has proved to be the most attractive musical feature of the exposition during the past year, and the popularity of the recitals seems to increase. Since the official opening on January 1, 1915, the daily open-air recitals have only been suspended seven times by unfavorable weather.

A Calendar of Concerts

JANUARY

ÆOLIAN HALL

15. Aft. Philharmonic Society of New York, Concert for Young People.
15. Eve. Piano Recital, Germaine Schnitzer.
16. Aft. Young Men's Symphony Orchestra, Arnold Volpe, Conductor.
17. Aft. Song Recital, Olive Fremstad.
17. Eve. Piano Recital, Hunter Welsh.
18. Aft. Joint Recital, Harold Bauer-Pablo Casals.
18. Eve. Margulies Trio.
19. Aft. Song Recital, Cecil Fanning (postponed).
20. Aft. Song Recital, George Harris, Jr.
20. Eve. The Singers' Club of New York.
21. Aft. Piano Recital, Herma Menth.
22. Aft. Piano Recital, Leo Ornstein.
22. Eve. Song Recital, Sophia Kassmir.
23. Aft. Symphony Society of New York, Ernest Hutcheson, soloist.
24. Aft. Recital, Percy Grainger, pianist-composer. Benefit St. Christopher's Home, Dobbs Ferry, New York.
24. Eve. Violin Recital, Maxmillion Pilzer.
25. Aft. Song Recital, Louis Graveure.
25. Eve. Flonzaley Quartet.
26. Aft. Song Recital, Robert Maitland.
27. Aft. Violin Recital, Albert Spalding.
27. Eve. Nylic Chorus Society, Bruno Huhn, conductor.
28. Aft. Symphony Society of New York, Louise Homer, soloist.
29. Aft. Piano Recital, Dora Berliner.
30. Aft. Symphony Society of New York Louise Homer, soloist.
31. Aft. Song Recital, Adelaide Fischer.
31. Eve. Song Recital, Vivian Gosnell.

CARNEGIE HALL

15. Aft. Joint Song Recital, Florence Hinkle, Herbert Witherspoon.
15. Eve. Russian Symphony Society.
16. Aft. Song Recital by John McCormack.
20. Eve. Philharmonic Society, Yolanda Mĕro, soloist.
21. Aft. Philharmonic Society, Yolanda Mĕro, soloist.
22. Aft. Symphony Concert for Young People.
23. Aft. Philharmonic Society, Fritz Kreisler, soloist.

FEBRUARY

ÆOLIAN HALL

1. Eve. Song Recital, Gine Ciaparelli-Viafora.
3. Aft. Piano Recital, Ethel Newcomb.
3. Eve. New York Chamber Music Society.
4. Aft. Piano Recital, Herbert Fryer.
4. Eve. Concert by the Jan Hus Choral Union.
5. Aft. Piano Recital, Claire Norden.
5. Eve. Piano and Organ Recital, Sarah Sokolsky-Freid.
6. Aft. Symphony Society of New York, Marcia van Dresser, soloist.
7. Aft. Piano Recital, Carl Friedberg.
7. Eve. Calvary Choir with John Bland, tenor.
8. Aft. George Hamlin, Song Recital.
8. Eve. Kneisel Quartet.
9. Aft. Piano Recital, Harold Bauer.
10. Aft. Piano Recital, Louise MacPherson.
10. Eve. Piano Recital, Margarete Volavy.
11. Aft. Symphony Society of New York, Josef Hofmann, soloist.
12. Aft. Piano Recital, Ernest Schelling.
13. Aft. Symphony Society of New York, Josef Hofmann, soloist.
14. Eve. Song Recital, Grace Whistler.
15. Aft. Piano Recital, Yolanda Moro.
15. Eve. Piano Recital, James Friskin.

AN APPEAL

The Franco-American Committee of the National Conservatory of Music and Declamation (founded under the patronage of Mr. Whitney Warren, member of the Institute), 14 Rue de Madrid, Paris—courtesy of Camille Saint-Saëns, Gabriel Fauré, Théodore Dubois, Emile Paladilhe, Gustave Charpentier, Ch. M. Widor, Paul Vidal, Whitney Warren—makes an appeal to all friends and patrons of music on behalf of the composers, graduates of the Conservatory, and also its present students, whether mobilized or not, who are victims and sufferers by the war.

"There is no one who does not owe a debt to music for the profound emotions it imparts, and with this thought we come to ask you to give us the means, in these unhappy times, of sending aid to its composers. The war has for the time being completely stopped all possibility of work, both for those who take active part in it and those who remain behind.

"Our committee has for its sole purpose to assure the combatants of our absolute solidarity, to occupy ourselves with their moral and material welfare, to afford them the tranquility of mind necessary for the accomplishment of all their duty before the enemy, by giving them the assurance that those who are dear to them will not want for succor in their absence.

"It is to aid us in filling this double task that we ask you to respond to our appeal, and to send us your gifts, in whatever form you prefer, whether in money or merchandise.

"Even the smallest gifts will be thankfully received."

Gifts of money may be addressed to M. Blair Fairchild, Treasurer of the Committee, Franco-American, Banque Lazard, 5 Rue Pillet-Will, Paris.

Gifts of merchandise, food, clothing, etc., and all communications, should be addressed to Mlles. Nadia et Lili Boulanger, care the Conservatory, 14 Rue de Madrid, Paris.

A chorus of over eighty voices has been formed from among the employees of the New York Life Insurance Company, and is under the musical direction of Mr. Bruno Huhn, the well-known musician. The object of the organization is primarily to promote greater social intercourse among the employees and to furnish an opportunity for those who have musical ability to study high-class music and present it to their friends and the society's subscribing members. Two concerts will be given during the season in Æolian Hall, West Forty-third Street, Manhattan, upon the evenings of Thursday, January 27, and Thursday, April 27. At these concerts the society will render unaccompanied part-songs and works with organ and piano accompaniment, and it will be assisted by professional soloists. Subscriptions may be sent to Edward M. Franklin, 346 Broadway.

The choir of the Cathedral of St. John the Divine, under Miles Farrow, the organist and choirmaster, gave valuable assistance to the Symphony Concerts for Young People at the concert which was given at Carnegie Hall on December 18. The concert opened with Adeste Fidelis for solo, organ, orchestra and chorus, and after the symphony the chorus sang a number of carols from various sources. Gounod's Nazareth, for baritone, chorus and orchestra, was impressive, and highly enjoyable were some of the solos given by the boy sopranos of the chorus. One of Walter Damrosch's arrangements, Three Kings Have Journeyed (Cornelius), preceded Adam's O Holy Night, for tenor, chorus, organ and orchestra, which closed the programme. Mr. Farrow proved himself to be a most capable conductor and the choir gave every evidence of good training.

Ecclesiastical Music

EDITED BY

G. EDWARD STUBBS, MUS. DOC.

WE have on more than one occasion maintained that the huge size of our modern hymnals militates against congregational singing. The Episcopal hymnal contains six hundred and seventy-nine hymns, and as many of them are provided with several settings there are perhaps eight hundred tunes more or less. Other hymnals are nearly as large. A notable exception however is the one used by the Christian Science churches. The English books are also "overgrown." The "English Hymnal" contains 744 hymns; the old edition of Hymns Ancient and Modern 638; the new edition 643; "Church Hymns" 658; the "Congregational Church Hymnal" 775; the "Baptist Church Hymnal" 802; the "Methodist Hymn Book" 981; the "Primitive Methodist Hymnal" 1108, and the "Moravian Hymnal" 851. Of course some of the tunes are duplicates—as the total number is over seven thousand (in the English books) it is fortunate that there are some repetitions.

Out of this enormous collection there may be possibly two hundred tunes that are, strictly speaking, "congregational" in style. A distinctively congregational tune is one that "teaches itself," as it were, and appeals to the people so forcibly that they refuse to be silent when it is sung by the choir. Almost any tune, however, that is not pitched too high and that is tolerably melodious can be *made* "congregational" by constant use.

Clergymen who bewail the lack of singing in their churches can learn something from Harry Lauder—if they are willing to take a lesson from one who is a past master in the art of teaching "theatrical congregational singing." Scotch songs are not very well known in this country, but it only takes the versatile "Harry" about a quarter of an hour to start a whole theatre full of people singing melodies they never sang before. Given a little patience, much repetition, coupled with persistence and the right kind of encouragement and the thing is done.

In most churches far too many tunes are used. This is particularly disastrous in cases where the people are not provided with the musical notation of what is sung. Episcopal and Roman Catholic congregations suffer in this respect. In the denominational churches on the other hand there are plenty of hymn books in the pews, containing words and music. It is astonishing that the need of hymnals with notation is not more generally appreciated.

The Methodist congregations have always been celebrated for their hearty singing. It is seldom that one can find a well managed, "live" Methodist church without plenty of music books in the pews. But if we are to believe the Rev. Dr. Harris there has been a decline in the singing of the Methodists. He says in the *Southern Methodist,* "One now hears only lighter songs sung without fervor or feeling, and instead of the faces of the modern congregation reflecting hope and joy as they sing, they who do sing look as though they are suffering with indigestion. Some congregations do their singing by proxy, and the choirs they pay warble in an unknown tongue."

We do not believe the case to be as bad as this with our Methodist brethren. Perhaps the good doctor suffers himself at times from gastric disturbances.

DR. CHARLES W. PEARCE recently gave some excellent advice in the London *Organist and Choirmaster* regarding the introductory voluntary in its relation to the church service. Although his remarks are supposed to apply particularly to village church music they deserve the attention of all organists who treat the ingoing voluntary as something extraneous to the service. We read:

"The first thing which engages the [critical] attention of the holiday organist-listener at a village church service is of course the introductory voluntary. As it would be unkind as well as unfair to describe the playing of any particular in-going voluntary one may happen to have heard, the best—because most helpful—thing to do is to offer our village brethren a few practical suggestions with respect to this *first use* of the organ in Divine Service:—

"(1) Don't choose too long a piece for an 'in-going voluntary.'

"(2) If you are obliged to cease playing before the natural conclusion of the piece you have chosen, take care that you leave off at some well-defined perfect *cadence* [in the original key, if possible].

"(3) Be sure that the voluntary you choose is:

"(*a*) not beyond the solo capabilities of your organ, nor of your own executive skill and technique.

"(*b*) of a style suitable not only for Church use, but for the *beginning* of Divine Service.

"Judging from the large number of opening voluntaries we have heard played from printed music in village churches, we are inclined to think that there must be a vast amount of piffle provided by enterprising and advertising composers and publishers for this purpose.

"No one can dispute the fact that a prelude—if it is to fulfil its object of *introducing* something—ought to be at least *suggestive* of that which is to follow. At any rate it should contain nothing of a character irrelevant or foreign to that of the thing to which—by its position on the programme—it ought to lead up. Nor should it be suggestive of mere dulness and boredom; for the Divine Service which closely follows upon the preludial or in-going voluntary is full of life, and demands an intellectual vigor and freshness from every single member of the congregation. The opening voluntary, if it is to be of any *use*, must in some way prepare the minds of the village worshippers for the musical service in which they are called upon to take their own active share."

A PRESBYTERIAN contributed an article some time ago to a New York weekly, on the subject of hymns. He states that he had examined a well known hymnal, widely used in Presbyterian churches, for the purpose of tracing the origin of the hymns and classifying the authors. The result of his investigation will interest, and perhaps surprise our readers. We quote:

"My first thought was to discover what proportion of Presbyterian authors would be found in a book that was in general use among Presbyterian churches. I rather expected to find them constituting at least a plurality, while Methodists would come in second, Congregationalists third, etc.

"Well, my study of this index showed that out of 291 authors of hymns there were—

Presbyterians	25
Congregationalists	38
Unitarians	27
Baptists	27
Methodists	11
Independents	8
Dutch Reformed	3
Universalists	3
Plymouth Brethren	7
Roman Catholics	6
Quakers	3
Moravians	2
Distinctively poets (men)	13
Distinctively poets (women)	13
Episcopalians	105

THE Russian Cathedral choir gave its annual concert on the night of December 21st. This is perhaps the only choir of boys and men in this country that can engage the attention of the professional critics of the daily press without being severely handled. The choristers had some very nice things said of them, although they did not entirely escape censure. According to the *Sun*,—

"The music was all interesting and some of it was extraordinarily beautiful. The church numbers served to give to those who had not previously heard Russian cathedral singing an idea of the splendid impressiveness of the liturgy. Unfortunately the choir did not sing as well as it did last winter. There seemed to be several new boys in the ranks and some faces were missing. Probably some of the better trained boys have reached the age when the voices change and can no longer be employed.

"At any rate, the intonation of the choir was faulty much of the time and this greatly marred the effect of the singing. Those who are acquainted with Russian choir singing in its native surroundings know that bad intonation is not one of its common faults. But on the whole there was some remarkably interesting singing in the concert and the audience must certainly have found the whole entertainment stimulating and memorable."

Faulty intonation was mentioned also in the reports in the *Tribune* and *Times*.

From the latter we quote:

"The choir has the deep basses characteris-

tic of the Russian choristers, that are made unceasingly prominent in performance. Its quality as a whole is not always notable for beauty and fusion of the tone, and the prominence of the deep bass contrasted with the sopranos gives sometimes an impresion of emptiness in the middle. Nor was the intonation, especially of the boys' soprano voices, invariably true. Mr. Gorokhoff has trained the choir to an extremely plastic and expressive delivery, following accurately his freedom in tempo, with great variety and contrast in dynamics and eloquent modeling of phrase."

The lack of tonal beauty among the boys of the Russian choir is not easily accounted for. The best choirs will at times sing off the key, but they are not often accused of impurity of timbre. There is a well equipped choir school connected with the St. Nicholas Cathedral, and the treble "material" is not only carefully selected, but it is subjected to a continuity of training that can never be secured in average choirs. Exquisite timbre is to be expected as a matter of course from choristers who have the advantages of the choir school system.

Is it possible that certain peculiarities of Russian liturgical music demand (for the sake of general effect) a treble timbre that differs from the standard heard in English Cathedrals and in the best Episcopal choirs in this country? It is in the instantaneous response to the "dynamic" wishes of the director that the St. Nicholas choristers are supremely wonderful. In this respect they easily outclass all other choirs in this country whether composed of men and boys or men and women. They have the advantage of always singing without accompaniment, both at rehearsals and in church. This not only disciplines the ear to a marvelous extent, but teaches the singer to watch the choirmaster very closely. In ordinary choir the choirmaster plays the organ and is not a "conductor" at all in the real sense of the term. If organs were to be abolished in our churches (they are not used in the Greek church) choirs would become more efficient.

AT THE service held in memory of Lord Roberts at St. Margaret's, Westminster, comparatively little British music was used.

Sir Charles V. Stamford, who keeps an ever watchful eye over Anglican music, secular and sacred, in a letter addresed to the London *Times* deplores the fact. We read:

"Did the authorities of St. Margaret's, Westminster, wish to give a very practical illustration of Mr. Balfour's dictum 'We British have always taken a gloomy joy in self-depreciation' on Saturday last? They commemorated our most famous modern British soldier by a specially-announced selection of Russian music. We yield to no country in our appreciation of and admiration for Russian composers; but on such an occasion as this there are considerations of fitness and of decency, which should have prevailed within a few yards of the grave of Henry Purcell."

The music on this occasion included Tschaikowsky's anthem "How blest are they whom Thou hast chosen and taken unto Thee," an ancient Russian setting of the Te Deum, and a solemn march by Borowski, which was played on the organ after the Benediction.

MR. WALTER J. CLEMSON, of Taunton, Mass., has revived the old country custom of the singing of carols by "the people" on Christmas Eve, following the example of the community carol singing in Madison Square. The work he has accomplished in Taunton is quite remarkable and it is to be hoped that the example he has set will be followed by other musicians of note throughout the country. His method is to gather together singers from all available sources for some half dozen rehearsals in a public building easily accessible to all, and to prepare a number of well-known carols for performance "in the open" on Christmas Eve. This year he confined his chorus to three numbers—all sufficiently well known to enable persons outside the main "choir" to join in.

We quote from one of the Taunton papers: "On Friday night the singers gathered at the Armory at 9.00 and held a preliminary rehearsal. Shortly after 10.00 they proceeded to the Green, where there was a vast crowd awaiting them, showing the widespread interest taken in this part of the Christmas celebration. Automobiles were packed about the enclosure in every vantage point and the Green itself was so filled with people that it was with difficulty that the singers reached the spot near the fountain allotted for them. Arriving here, Mr. Clemson sprang to the top of

a packing case placed at the base of the fountain, and with a megaphone called to the trumpeters at the balcony of the Taunton Inn. Under his direction an inspiring fanfare rang out upon the still, cool air, and this was followed immediately by the impressive strains of *'Adeste Fideles,'* 'Holy Night' and 'Away in a Manger.'"

In order to give the Taunton people who could not go to the Green a chance to hear the carols, Mr. Clemson divided his main chorus into five divisions, which, under their respective conductors, visited various parts of the city and repeated the musical programme.

To facilitate this plan automobiles were placed at the disposal of the singers by the city authorities and by persons interested in the movement. The revival of this ancient custom of carol-singing is in every way most praiseworthy.

INQUIRIES reach this department of the REVIEW, from time to time, regarding the opportunities afforded to organists by the so-called "photo-play" companies. In a previous issue we pointed out the fact that there is a growing demand for theatrical players, and we contended that this demand would, sooner or later, for financial reasons, attract musicians of ability from the various churches. Correspondents have asked for information regarding instruction in this field of organ playing.

As far as we know there is no school in New York for the would-be theatrical organist. Some time ago we were informed that the organist of the Cort Theatre contemplated the organization of such a school, but whether the plan materialized or not we cannot say. Mr. Richard Henry Warren, who is now organist of one of the most important theatres in Boston, is interested in this kind of teaching, and he may in the future provide special courses for Boston organists. There are several theatrical musicians of note in New York who would perhaps consent to take pupils.

As a rule the men who have made a success of this new calling have been self-taught. The first requisite is a natural aptitude for the work—without which failure is practically certain. A writer in *Musical Opinion* (London) gives the following description of the duties of the musical director of a "film" theatre.

"In the first place it is necessary to realize what is expected of the conductor responsible for the music at a cinematograph theatre. The job is no sinecure. The performer must be a skilful improviser, with some sense of fitness and any amount of patience. There is very little music of any note that has been written especially for bioscope purposes; and even that which has is by no means arresting in quality. The work of the concealed musician at a picture palace is to provide a continuous and varied, sympathetic and always appropriate accompaniment to the action depicted on the screen. As no special masterpieces have been evolved for the purpose, the performer has to draw upon his memory and construct a kind of *pasticcio* of all he can recall cemented with deft bits of improvisation, to emphasize the psychological interest—too often lack of interest—purveyed by the picture shown. The work imposed upon the unfortunate operator is really very trying, and in many cases the appropriateness of the snatches and the deftness of their association and assembling deserve high praise. Often, of course, a mere unmeaning medley of odd reminiscences of completely unconnected snippets is the result, but not seldom a good deal of skill and tact are displayed in the selection and combination of the items employed.

"The art of cinema accompanying is one of the sealed mysteries. Why it should ever have arisen is an unanswered query; the laws of its practice are unwritten and the tribe of exponents has not yet arrived at the dignity of a royal charter. Nevertheless, when all is said and done, the pressing up into a consistent whole of fragmentary reminiscences and disconnected snaps of dissimilar and unrelated compositions, so that they form a more or less consistent sequence in at least partial appropriateness to the exhibited picture-play, is an achievement of distinct skill and by no means of easy performance."

This has reference chiefly to pianists, but it applies equally to organists. The playing of some of the theatre soloists is very remarkable and as far as technique is concerned fully up to what is heard in the average organ recital of the better class. While some players manage to combine church and secular work, the best results naturally follow when either the one or the other is studied as a distinct specialty.

J. WARREN ANDREWS, A.G.O., WARDEN
HAROLD V. MILLIGAN, F.A.G.O., GEN. SEC.
S. LEWIS ELMER, A.A.G.O., SUB-WARDEN
VICTOR BAIER, A.G.O., GEN. TREAS.

American Guild of Organists
UNITED STATES AND CANADA

FOUNDED 1896
AUTHORIZED BY THE BOARD OF REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK
GENERAL OFFICE, 90 TRINITY PLACE, NEW YORK

HEADQUARTERS

At the regular monthly meeting of the Council of the Guild, at the general office, 90 Trinity Place, New York, December 27, 1915, the following committee was appointed to nominate a Warden and other officers for the ensuing year, viz.: Warren R. Hedden (chairman), John Hyatt Brewer, R. Huntington Woodman, Carl G. Schmidt, Walter C. Gale.

On his Western trip, which began January 10, the following was the itinerary of the Warden of the Guild, J. Warren Andrews: Monday, recital in Alliance, Ohio; Tuesday, recital, reception and dinner with the Warden as guest at St. Paul's Church, Chicago, Ill.; Wednesday, recital in Woodstock, Ill.; Thursday, recital in House of Hope hurch, St. Paul, Minn., with reception by the Minnesota Chapter; Friday, inaugural recital at the Hammond Avenue Presbyterian Church, Superior, Wis.; Saturday, reception in parlors of the church; Sunday, church services in Superior; Monday, recital in St. Paul's Church, Duluth, Minn.; Tuesday, recital in Plymouth Church, Minneapolis, Minn.; Thursday, recital in Huntington, Ind.; Friday, recital in Martin's Ferry, Ohio.

THE GUILD EXAMINATIONS

It is now only four months before the annual examinations of the Guild, and the chairman of the committee wishes to remind the officials of Chapters and all persons who intend to enter for the tests that it is time to take the matter into serious consideration, in order that preparation may be made. Information will be gladly furnished by W. R. Hedden, chairman, 170 West Seventy-fifth Street, New York.

NEW ENGLAND CHAPTER

The following programme was presented at the Harvard Club of Boston under the auspices of the Chapter on December 12, with Mr. Homer Humphrey as soloist:

J. S. Bach. Prelude and Fugue in A minor
Josef Rheinberger. Sonata in D flat major. Op. 154.
Fantasy.
Pastorale.
Introduction and Fugue.
Gabriel Pierné. Cantilène and Scherzando. Op. 29.
Edward Elgar. Sonata in G major. Op. 28.
Andante espressivo.
César Franck. Finale in B flat major. Op. 21.

New England Notes

On Monday evening, January 10th, an animated discussion of "Organ Arrangements" took place in the rooms of the Howard Musical Association, Boston, about 60 members being present. Messrs. Will C. Macfarlane and John A. O'Shea spoke *for*, and Messrs. Henry M. Durham and George A. Burdett *against* such "arrangements." The arguments advanced on both sides were pertinent and strong.

Mr. Everett E. Truco advocated a middle ground, but deprecated modern programmes in which arrangements and transcriptions predominated.

If such arrangements were confined to secular buildings complaints would lose some of their force; but the advocates of strict organ playing decry the use of any music other than that written for the instrument as foreign to its spirit, and to that extent a debasement of its purpose and dignity.

The speakers were all very much in the vein, and an extremely interesting discussion was followed by the usual supper. The Annual Dinner will take place on January 26th at the Boston Art Club.

PENNSYLVANIA CHAPTER

The Pennsylvania Chapter gave its thirty-fourth public service on the evening of Tuesday, December 14, in the Second Presbyterian Church, Philadelphia, Harry Alexander Matthews, organist and director of music. The choir of the church, under Mr. Matthews' direction, rendered the following anthems: To Whom, then Will Ye Liken God, Horatio Parker; Souls of the Righteous, Rejoice To-day with One Accord, T. Tertius Noble; The Twilight Shadows Fall, D. D. Wood. The visiting organist was Mr. Edwin Arthur Kraft, of Trinity Cathedral, Cleveland, Ohio, who played the organ prelude (Paean, by Mr. Matthews) and a short recital, as follows:

Concert Overture, D-minor....H. Alex. Matthews
Scherzo.....Gaston Dethier
The Magic Harp.....J. A. Meale
The Brook.....Gaston Dethier
Ride of the Valkyries.....Richard Wagner

The organ postlude (Coronation March, by Tschaikovski) was played by Henry S. Fry, of St. Clement's Church, Philadelphia.

The Chapter will give its thirty-fifth public service on Tuesday evening, February 1, in the Church of the Atonement, West Philadelphia. The service will be sung by the Cantaves Chorus of female voices under the direction of Miss May Porter, organist and musical director of St. Paul's Presbyterian Church. Mrs. Dorothy Johnstone Baseler, harpist, will assist. A service sung by female voices alone will be a decided novelty, and the occasion should be one of much interest.

The thirty-sixth public service will be given early in Lent at St. Clement's Church, Philadelphia, where the choir will sing a new cantata by H. Alexander Matthews, The Triumph of the Cross, under direction of Henry S. Fry, organist and choirmaster of the church. The composer will be at the organ.

CENTRAL NEW YORK CHAPTER

At the regular meeting of the Chapter in Utica, N. Y., on January 3, 1916, a lecture on "The Examinations" was delivered by Warren R. Hedden, of New York, chairman of the Examination Committee.

On December 7 this busy Chapter gave a public service at the First Presbyterian Church, Little Falls, N. Y. The combined choirs of three local churches sang under the able direction of Reba Broughton Maltby, A.A.G.O., with Julia Etta Broughton as organist. The opening organ solos, the Pastorale, by Arthur Foote; Waldweben, from Siegfried, by Wagner; the celebrated air of Bach

and d'Evey's Concert Overture were played by the Dean of the Chapter, De Witt Coutts Garretson, A.A.G.O., and Mr. Frank Bullock, of Little Falls, played, as a Postlude, Percy Fletcher's new Concert Toccata. The choral numbers included Tarry with Me, Baldwin, and Fierce was the Wild Billow, Noble.

VIRGINIA CHAPTER

Among other events, the following organ recital was given under Chapter auspices by William H. Jones, A.A.G.O., at the First Presbyterian Church, Norfolk, Va., on December 13. The programme, in which Mr. Jones was assisted by Miss Helen Smith, soprano, and Miss Ethel Nicholson, violinist, was as follows:

Sonata in A Minor.....Borowski
Nocturne in D flat.....Chopin
Soprano Solo: "The Lord Is My Shepherd".....Liddle
Benediction Nuptiale.....Frysinger
Sposalizio (Wedding Strains).....Liszt
Spring Song.....Mendelssohn
Concert Caprice.....J. Stuart Archer
Soprano Solo: "Ave Maria".....Schubert
With Violin Obligato
Fantasia on Scotch Songs and National Airs....Macfarlane

MISSOURI CHAPTER

Two recent notable events of this active Chapter were an organ recital by Ernest R. Kroeger, A.G.O., at the Church of the Messiah, St. Louis, Mo., on December 5, the programme of which included the Pastorale Sonata of Rheinberger and novelties by Armstrong, E. M. Read, Kroeger, Foerster, Mansfield and Dubois, and a performance of Handel's Messiah at the Fry Memorial Church, St. Louis, under the direction of Alpha T. Stevens.

MICHIGAN CHAPTER

Charles Frederic Morse played the following programme at St. Paul's Cathedral, Detroit, Mich., on December 9 for the Michigan Chapter:

1. Concert Overture in B minor.....James H. Rogers
2. Ricercare.....Palestrina 1524-1594
3. Pavane, the Earl of Salisbury...William Byrd 1546?-1623
4. Prelude and Fugue in F minor.....Handel
5. Meditation.....Edward J. Sturges
Prelude and Air de Danse.....Debussy
from the Scene Lyrique "L'enfant Prodigue"
Arranged by Mr. Morse
Weinachtsabend op. 66 No. 1.....Otto Malling
Finale to Act 2 Madam Butterfly.....Puccini
6. Sonata No. 5, op. 80.....Guilmant
Allegro appassionata
Adagio con molt' espressione
Scherzo—allegro

ILLINOIS CHAPTER

Under auspices of the Chapter, a Thanksgiving Vesper service was given at the Presbyterian Church, Woodstock, Ill., for the benefit of the Woodstock Hospital. The programme rendered by the choir, under the capable direction of Mrs. Fidelia Hamilton, was as follows:

Honor the Lord.....Stevenson
Praise the Lord.....Smart
Pilgrims' Chorus.....Wagner
Jubilate Deo.....Schubert

And the organ numbers were:

Cantilene Nuptiale.....Dubois
O Salutaris Hostia.....Gounod
Menuetto .....Boccherini

Church Notes

Nevin's Adoration was presented by the choir of the First Presbyterian Church, Shelbyville, Ind., December 26, under the direction of Homer P. Whitford, F.A.G.O.

The cantata Bethlehem, by Maunder, was presented December 19 by the choir of the Collegiate Church, New York, under the direction of H. H. Duncklee, O. & D.

William Reed's Christmas cantata, The Message of the Angels, was presented December 19 by the choir of the West Presbyterian Church, Toronto, Can., under the direction of W. J. McNally, O. & C.

Matthews' The Story of Christmas was presented by the choir of the Eliot Church, Boston, Mass., December 20, under the direction of E. E. Truette, O. & C.

Gaul's The Ten Virgins and a miscellaneous programme was presented December 12 by the choir of Zion Lutheran Church, Lebanon, Pa., on Mr. H. W. Siegrist's twentieth anniversary as organist and choirmaster of the church.

The choir of the Memorial Presbyterian Church, Brooklyn, N. Y., assisted by Mr. M. Milcke, violinist, and Mr. A. F. Pinto, harpist, presented Sir Frederick Bridge's cantata The Cradle of Christ, on January 2, Mr. S. Lewis Elmer, O. & C.

On Sunday evening, January 16, the Rector and organist of Zion Church, Wappingers Falls, will exchange pulpits, consoles and choir stalls with St. Paul's Church, Poughkeepsie.

On Sunday evening, January 2, Zion Church choir sang Gaul's "Israel in the Wilderness," under the direction of Henry E. Duncan, organist and choirmaster.

During December the following works have been presented at the First Reformed Church, Brooklyn, N. Y., under the direction of W. R. Hedden, O. & C.: He Shall Redeem Thee, Gounod; The Night is Far Spent, Steane; Behold, I Create (Holy City), Gaul; Prepare Ye the Way, Garrett; O Sing to God, Gounod; The Story of Bethlehem, West; Like Silver Lamps, Barnby; Before the Heavens, Parker; Hail, Gladdening Light, Field.

At the special musical service on January 2 at St. John's Church, Charleston, W. Va., the following programme was presented: Song of Joy, Frysinger; Hail to the Lord's Anointed, Havergal; Gloria Patri, Anglican Chant; Evening in Eb, Kimmins; There Were Shepherds, Foss; How Sweet the Name of Jesus Sounds, Reinagle; Blessed is He That Cometh, Cruickshank; The Radiant Morn has Passed Away, Woodward; O God, Our Help in Ages Past, Croft; Introduction to Third Act, Lohengrin, Wagner. J. Henry Francis, O. & C., assisted by C. M. Estill, organist.

Mr. Stanley R. Avery presented the following programme of his own compositions in the First Unitarian Church, Minneapolis, Minn., November 2: A little overture for violin, 'cello, piano and organ; Cavalier's Song, Song of Jenny, and The Street Sweeper—three songs for baritone; Then and Now, Day and Night, and Gloriana—three songs for soprano; Salutation, for violin, 'cello, piano and organ; Song of the Timber Trail, for baritone solo and male chorus; Scherzo, for violin and piano; two love songs, On a Balcony and Earl Haldan's Daughter; three songs for soprano; Fair Luna and Song of the Bell, two chorus for mixed voices. Soloists: M. C. Ozias, soprano; M. G. MacPhail, piano; William MacPhail, violin; Dr. R. R. Moorhouse, baritone, and C. Erck, 'cello.

The thirteenth concert (seventh season) of the Choral Society of Upper Montclair, N. J., Mark Andrews, conductor, was held at the Presbyterian Church on January 4. The programme consisted of Haydn's Creation.

The following programme was presented December 7 by the McNeill Club of Sacramento, Cal., Egbert A. Brown, director: A Vintage Song, Mendelssohn; King Olaf's Christmas, Buck; Villanelle,

Del Acqua; Songs My Mother Taught Me, Dvorak; The Musical Trust, Hadley; Hymn to the Madonna, Kremser; Tar's Song, Hatton; The Dawn, Hammond; Mad Scene, Lucia, Donizetti; Kyrie at Sea, Durrner; Sunset, Van de Water; Star Spangled Banner.

We should like to again call attention to the midday musical services held in St. Paul's Chapel, Trinity Parish. The hour is 12 to 1, just when the neighborhood is crowded with workers from the surrounding skyscrapers enjoying a brief respite from their labors. What better offering could Trinity Parish make to the cause not only of church music, but to religion? The mother church, "Old Trinity," might hold a short choral service daily at the same hour; it would surely find plenty of worshippers. On December 24 the special chorus of women and men trained and conducted by the organist and choirmaster, Edmund Jaques, gave a splendid performance of the Christmas cantata, The Divine Birth, by Frank E. Ward, the composer at the organ, and assisted by two competent soloists, George Carré and R. Norman Julliffe, which was enjoyed by a large audience, which filled the church. The next service will be on January 25, when T. Tertius Noble's Gloria Domini will be given. Great credit must be given to Mr. Jaques for his work, in which he is most ably supported by the Vicar, Dr. William Montague Geer, S.T.D.

On Monday evening, December 27, a celebration was held in the Parish Hall of St. Luke's Church, Germantown, Philadelphia, in honor of Mr. George Alex. A. West, F.R.C.O., who has served there as organist and choirmaster for the past twenty-five years.

The Rector, Rev. Samuel Upjohn, D.D., eulogized the work of Mr. West and made manifest the sympathetic bond which exists between the Rector and organist.

Mr. Henry H. Bonnell, many of whose fine hymns Mr. West has successfully set to music, spoke on the subject of church music and eloquently set forth its message to the world of to-day.

Professor Walter Henry Hall, of Columbia University, based his remarks on the subject, "A Musical Silver Wedding." In speaking of the mischief that could be made by an ill-regulated music committee (as analagous to the third party which invariably attends marital infelicities) he said: "A celebration of 25 years of service means much more than a tribute to an able and distinguished musician. It is a protest against fickle and unstable musical arrangements, and, above all, in this case it is a triumph for the theory of responsibility to one head. The notable excellence of the music at St. Luke's would have been impossible under the sectarian music committee theory, which too frequently causes musical divorce."

Mr. Percy Chase Miller was spokesman for the Pennsylvania Chapter of the American Guild of Organists, of which Mr. West is Dean. He said that the respect and popularity of the Dean was evidenced by his repeated election to that office.

On behalf of the Rector and Vestry of the parish Mr. Reed A. Morgan presented a purse of gold to Mr. West, who acknowledged both the gift and the celebration in a speech as graceful as it was fitting.

THE NEW MUSIC REVIEW extends its felicitations and hopes to be represented at Mr. West's Jubilee Anniversary.

MESSIAH PERFORMANCES

The usual Christmas performances of the Messiah by the New York Oratorio Society were given on Tuesday afternoon, December 28, and Thursday night, December 30. The soloists were Mdme. Rider Kelsey, Henrietta Wakefield, Lambert Murphy, Vivian Josnell.

Louis Koemmenich conducted, with an orchestra of sixty, and large audiences enjoyed the time-honored work, the rendering being fully up to the high standard set by this society.

The rendering of the Messiah December 14, 1915, by the Festival Chorus, assisted by the choir of the Church of the Redeemer, was one of the musical events of the season in Morristown, N. J. The chorus is made up of eighty voices and is under the musical guidance of Kate Elizabeth Fox, who is organist and choir director of the Church of the Redeemer, where the performance was given. The soloists were Miss Jessie E. MacGowan, soprano, of Newark; Mrs. Anne Laurie Leonard, contralto; John W. Nichols, tenor, and Henry G. Miller, bass, of New York.

Under the direction of Professor Walter Henry Hall, with an orchestra of sixty, this able body of singers gave a brilliant performance of the Messiah at Carnegie Hall on Monday, December 20. The soloists were Marie Stoddart, soprano; Gildroy Scott, contralto; Daniel Beddoe, tenor, and Robert Maitland, bass. The same work was sung by the chorus with the same soloists in Brooklyn at the Academy of Music on December 16.

The annual rendition of Handel's Messiah was given in Oberlin on December 16 by the Oberlin Musical Union and the Conservatory orchestra. With but few exceptions, the Messiah has been performed annually in Oberlin for nearly fifty years. This year particular interest was attached to the performance on account of the use for the first time with the chorus of the great organ recently installed in Finney Memorial Chapel. The soloists were with one exception local artists. Mrs. Margaret Jones-Adams sang the soprano parts, Mr. Charles H. Adams the baritone, Mr. Herbert Harroun the tenor. The contralto solos were sung by Mrs. Pearl Kepple-Miller, contralto soloist of the Euclid Avenue Presbyterian Church of Cleveland.

In the list of interesting performances of the Messiah this season must be numbered that given by the Yonkers High School Chorus at Yonkers, N. Y., on December 22. The chorus was trained and conducted by George Oscar Benson, the Supervisor of Music in the schools. Competent soloists assisted, and there was a large and enthusiastic attendance. There has been much discussion as to whether a school chorus can give an adequate rendering of such music. The performance in question gave ample proof that it can be done. It is unnecessary to point out the advantage of such training to the children, and only by such performances can we hope to educate the children in the higher form of music and a love for choral singing.

ST. THOMAS' FESTIVAL CHORUS

Under the leadership of Mr. T. Tertius Noble, this chorus gave its second concert in December, in St. Thomas' Church, the regular choir of the church being augmented to about 100 and an orchestra of 50 pieces assisting. The works given were Bach's Sleepers, Wake, and Mr. Noble's Gloria Domine, and as an orchestra intermission, Mendelssohn's Fingal's Cave Overture. Both cantatas were ably performed, and the choir took another step toward establishing itself as one of the most respected of the choral organizations of the city.

Obituary

Charles B. Hawley, composer and organist, died December 29, at Eatontown, N. J., from an attack of paralysis.

Mr. Hawley was fifty-seven years of age and was born in Brookfield, Conn., and came to New York in 1875. He studied vocal music and composition and later became assistant organist at St. Thomas' Church. He was director of the Broadway Tabernacle Choir for seventeen years and director of the Metropolitan College of Music for ten years, and was organist and choirmaster of the Madison Avenue M. E. Church for the past four years.

Organ Recitals

Dr. H. J. STEWART, at the Panama-California Exposition, San Diego, Cal., Dec. 18th. A program selected in honor of the marriage of President Wilson.
Wedding March—Mendelssohn.
Cantilene Nuptiale—Dubois.
Elsa 'a Brautgang zum Munster (Lohengrin)—Wagner.
Bride's Song (Rustic Wedding Symphony)—Goldmark.
Introduction, 3d Act and Bridal Chorus (Lohengrin)—Wagner.
Benediction Nuptiale—Dubois.
Invocation from the Messe de Mariage—Dubois.
Wedding March (Feramors)—Rubinstein.

F. C. BUTCHER, at St. Stephen's Church, Pittsfield, Mass. First organ recital of Historical Series upon the Development of the Organ.

ENGLISH SCHOOL.

Fantasia (on the Flemish Chorale "Laet ons met herten reijne")—Dr. John Bull (1563-1628).
Voluntary in F—Matthew Lock (1632-1677).
Toccata in D minor—Dr. John Blow (1648-1708).

FRENCH SCHOOL.

Three Old Chorales.
Gavotte—Old French.
Rigaudon—Lulli (1633-1687).

GERMAN SCHOOL.

Choral Prelude ("Lass Mich dein sein")—Strungk (1601-1664).
Fuga in C—Buxtehude (1637-1707).
Choral Prelude "In dulci jubilo"—Buxtehude.

ITALIAN SCHOOL.

Canzona in G minor—Frescobaldi (1582-1664).
Andantino in G major—Michelangelo Rossi (died 1660).

P. S. CHANCE, at the Presbyterian Church, London, Ohio, Dec. 17th.
Sonata in G minor, Op. 36—Halsey.
Fugue in D major—Bach.
Nocturne, Op. 50, No. 6—Foote.
Will o' the Wisp—Nevin.
Variations on an American Air—Flagler.
Finale in B flat—Wolstenholme.

SETH BINGHAM, at Vassar College, Poughkeepsie, N. Y., Dec. 15th.
The Birth of Christ, op. 48—Malling.
Roulade—Bingham.
Prelude and Fugue in G major—Bach.
Vieux Noël—César Franck.
Noël Angevin—César Franck.
Andante (Grande Piéce Symphonique)—César Franck.
Scherzo—Vierne.
Christmas Musette—Mailly.
Toccata—Widor.

T. TERTIUS NOBLE, at St. Thomas' Church, New York, Dec. 19th.
Fantasia and Finale—Rheinberger.
Prelude Solennelle—Barnes.
Prelude and Fugue, in B minor—Bach.
Andante Con Moto—Beethoven.
March Funebre—Chopin.

Dr. G. W. ANDREWS, at the Oberlin Conservatory of Music, Oberlin, Ohio, Dec. 7th.
Fantasia in G major—Bach.
Vision—Rheinberger.
Canon—Schumann.
Spring Song—Mendelssohn.
Finlandia—Sibelius.
Largo (New World Symphony)—Dvorak.
In the Morning—Grieg.
Chromatic Fantasia—Thiele.
At the Convent—Borodine.
Con Grazia—Andrews.
Serenade in A flat (No. 2)—Andrews.
Prelude and Fugue on Bach—Liszt.

FREDERICK ROCKE, at the Cathedral of All Saints, Albany, N. Y., Dec. 16th.
Sonata No. 1, in F—Mendelssohn.
(a) Andantino—Wolstenholme.
(b) Finale—Wolstenholme.
Choral Prelude, "In dulci jubilo"—Bach.
Offertoire sur deux Noels—Guilmant.
(a) Noel—Dubois.
(b) Musette—Mailly.
Symphonic Poem, "Corde natus ex parentis"—Pearce.

Mr. W. P. STANLEY, at the Ponce De Leon Ave. Baptist Church, Atlanta, Ga., November 9.
Symphony No. 1—Maquaire.
Minuet—Boccherini.
Scherzo-Pastorale—Federlein.
Caprice, In Springtime—Kinder.
Epithalamium—Woodman.
Slavic Dance—Dvorak.
Andante Cantabile—Dethier.
Song of Triumph—Turner.

F. E. WARD, at the Church of the Holy Trinity, New York, Dec. 5th.
Prelude and Fugue in A minor—Bach.
Melody in C—Salomé.
Song without words—Lemare.
Adagio—Raff.
Toccata from Fifth Symphony—Widor.

R. G. APPEL, at the Episcopal Theological School, Cambridge, Mass., Dec. 7th.
Festival March—Bantock.
Sonata in B-flat minor (Second Movement)—Wolfrum.
Song of Joy—Frysinger.
Kyrie Eleison—Reger.
Toccata—Bossi.
Choral-Prelude, "In dulci jubilo"—Bach.
Berceuse—Dickinson.
Military March, No. 1, in D—Elgar.

DAVID McK. WILLIAMS at the Church of the Holy Communion, New York, Dec. 22d.
Concerto in D—Handel.
Adagietto—Bizet.
Intermezzo—Bizet.
Prelude and Fugue in B—Saint-Saens.
Sicieliene—Bach.
Grand Choeur Dialogue—Gigout.
Elégie—Massenet.
Offertoire in F—Batiste.

F. F. HARKER, at St. Paul's Church, Richmond, Va., Dec. 1st.
Concert Fugue in G major—Krebs.
Christmas in Sicily—Yon.
Choral—Preludes—Brahms.
Messe De Mariage—Dubois.

PROF. F. B. STIVEN, recently at the Oberlin Conservatory of Music, Oberlin, O.
Prelude in D major—Bach.
Sonata No. 6—Mendelssohn.
Two Songs—Waldeinsamkeit—Reger.
Nur Wer Die Schnsucht Kennt—Tchaikovsky.
(Arranged for Organ by Frederic B. Stiven and Arthur W. Polittt.)
Waldweben (Forest Murmurs)—Wagner-Rogers.
Elfentanz—B. Johnson.
Fantaisie Symphonique—R. G. Cole.

PROF. S. A. BALDWIN, at the College of the City of New York, New York, Dec. 15th.
Sonata in A minor—Andrews.
Adagio from Sonata, Op. 27, No. 2—Beethoven.
Toccata and Fugue in D minor—Bach.
Reverie in D flat—Turner.
Will o' the Wisp—Nevin.
Pilgrims' Chorus and To the Evening Star—Wagner.
Finlandia—Sibelius.

W. S. JOHNSTON, at the Cathedral of St. John, Quincy, Ill., Dec. 26th.
The Shepherds in the Field—Malling.
March of the Magi Kings—Dubois.
Holy Night—Groller.
Christmas Musette—Mailly.
Noel—d'Aquin
Hosanna—Dubois.

WARREN R. HEDDEN, at the Manual Training School, Brooklyn, N. Y., Jan. 9th.
Toccata in D minor—Bach.
Andantino—Chauvet.
Fragment Symphonique—Lemaigre.
Reverie—Saint-Saens.
Toccata—Dubois.
Invocation—Mailly.
Autumn Sketch—Brewer.
Andantino—Lemare.
Sortie Solennelle—Salome.

J. T. QUARLES, at Cornell University, Ithaca, N. Y., Dec. 17th.
In dulci jubilo—Bach.
Es ist ein' Ros' entsprungen—Brahms.
Wie schon lencht' uns der Morgenstern—Karg-Elert.
Die Geburt Christi—Malling.
Christmas Pastorale—Merkel.
Two Noels—Guilmant.

DENISON FISH, at the Church of the Atonement, Tenafly, N. J., Jan. 4th.
Adagio (Sonata Pathetique)—Beethoven.
Aria, "Caro Mio Ben"—Giordani.
Menuett (from Symphony in E flat)—Mozart.
Excerpts from "Parsifal"—Wagner.
Melisande—Sibelius.
Warrior's Song—Heller.
Melody in G—Cadman.
Cantique d'Amour—Strang.
"Jubilate Deo"—Silver.

EDWIN ARTHUR KRAFT, at Trinity Cathedral, Cleveland, O., Dec. 21st.
Concert Overture in D minor—Matthews.
Melodie—Tschaikowsky.
Minuet in C minor from "L'Arlesienne" (M.S.)—Bizet.
Fugue in D major—Guilmant.
Largo from Symphony "From the New World"—Dvorak.
Overture to "Rienzi"—Wagner.
Christmas Pastorale—Harker.
Largo—Handel.
Gavotte—Martini.
Christmas—Dethier.

RICHARD TATTERSALL, at Old St. Andrew's Presbyterian Church, Toronto, Can., Dec. 2d.
Fantasia and Fugue in G minor—Bach.
Andante, with variations, from the Septet—Beethoven.
Sonata No. 20 in F major—Rheinberger.
Persian Suite—Stoughton.
Triumphal March—Bantock.

Reviews of New Music

PETERBOROUGH SKETCH BOOK. The Six Pieces for the Pianoforte by Lewis M. Isaacs.
London: Novello & Co. New York: The H. W. Gray Co.

It is not often that a reviewer, when he has just finished reading through a group of piano compositions by a comparatively unknown composer, will feel impelled to go back to the beginning and read them all through a second time. But such is the case with Mr. Lewis M. Isaacs' "Peterborough Sketch Book." Mr. Isaacs has written some delightful piano music, which, though not descriptive in an extreme sense, is poetic and none of the pieces in any way belies its title. The music was written at Peterborough, where Edward MacDowell used to live during the summer, and Mr. Isaacs has dedicated it to the memory of the lamented composer, who was Mr. Isaacs' teacher. The music, however, contains fewer reminiscences than one would expect under the circumstances. In fact, there are no literal reminiscences at all, but the spirit which breathes through the pieces is akin to the same poetic muse which animated MacDowell. This is not an adverse criticism—a "Peterborough Sketch Book" in the style of Brahms, for example, would indeed be an anomaly, so thoroughly does the spirit of Edward MacDowell permeate the very woods and meadows about old Monadnock. And, moreover, these pieces are very "pianistic," thoroughly in the idiom of the piano. It would have been wise, perhaps, to facilitate reading at the piano by those who are not virtuoso pianists to have provided a fingering for the more complicated passages. But while these pieces are not in the "easy" class, they present few difficulties to those who have a proper command of their instrument.

The first of these pieces is entitled "To Mount Monadnock." The log cabin where MacDowell worked the last seven years of his life looks toward Monadnock and "the setting sun." And Mount Monadnock is visible from almost everywhere about Peterborough. This is the piece which has been played, while still in manuscript, with so much success by Harold Henry on his tours. The impressiveness of Monadnock is well suggested. "In the Pine Grove" is next, with its quiet restfulness, while the "Forgotten Romance" seems to suggest one's efforts to recall something long passed from memory. The "March of the Woodland Sprites" is bright and joyous, although written in a minor key, and "The Churchyard at Nightfall" is mysterious and uncanny, though these ghosts are not very fearsome. "Sunset: A Processional" is a fitting conclusion to the group, a stately march movement, which is dignified and impressive.

The musicianship shown in these pages is worthy of high praise, and there is no effort to be cacophonous and ultra modern. It is only spoiled food that has to be disguised with ill-smelling chemicals—it is only poor music that needs cacophonous discords to make it sensational.

GOOD KING WENCESLAS. Old Carol. Arranged with varied harmonies by W. G. Ross. (Novello's Short Anthems, No. 227.)
London: Novello & Co. New York: The H. W. Gray Co.

This famous old carol is such a standing dish that most choirs will be glad to find it served up in a new guise. Mr. Ross, in laying it out for treble and tenor solo, chorus and a well-written organ part has done this very effectively. The harmonization is ingenious, though one or two of the augmented triads are perhaps somewhat too spicy to be quite in keeping.

PRELUDE IN G. Henry Purcell.
THE KING'S HUNT. John Bull.
London: Novello & Co. New York: The H. W. Gray Co.

The Purcell Prelude is extracted from an "Album of Ten Pieces," edited by Messrs. Norman P. and W. H. Cummings. It makes a capital study in rapid two-part playing, and is a bright piece of music.

Dr. John Bull's naive descriptive variations are edited by Professor Granville Bantock. This version is taken from an album of pieces by the old virginal composer.

THE LAST SUPPER. Cecil Forsyth.
New York: The H. W. Gray Co. London: Novello & Co.

This is a meditation for baritone solo and chorus, especially suitable for performance in Holy Week. The text, which tells of the institution of the Lord's Supper, is well selected and forms a good base on which to build a first-rate work. It is such a libretto that has long been required for popular use, and which is suitable for ordinary parish churches. The story is told by a Narrator, baritone, in music which is highly reverent in style and vocally interesting. The opening theme, used as the leading motiv of the work, is excellent in design, developed with much skill, and serves to maintain continuity. Mr. Forsyth has divided the work, only thirteen pages in all, into five sections. The first section deals with the betrayal, told by the Narrator in solemn strains, the portion, "He that dippeth his hand with me in the dish," being particularly striking by reason of its harmonic treatment. Section two is a short, unaccompanied chorus, "Let not your heart be troubled," which shows the composer to be gifted in writing dignified and reverent music of simple style. The third part is the Institution. In the two portions, "This is my body" and "This cup is the new testament," the composer has succeeded in modulating in a way which imparts great solemnity to the text. Part four is given to the chorus, again unaccompanied. The words, "I will not leave you comfortless," are clothed musically in a simple, expressive and devotional style. In the fifth part the Narrator has a fine recitative which leads to the final chorus, "This is my commandment," a chorus of fine spirit, ending in triumphant phrases, "These things I command you, that ye love one another," which make a fine contrast. The work may be strongly recommended to choirmasters who do not desire to prepare a long cantata at a time when Easter music demands attention. "The Last Supper" will fulfil worthily all that is required at a Maundy Thursday musical service, and it is warmly recommended for that solemn occasion.

OUT OF THE DEEP. Christopher Marks.
New York: The H. W. Gray Co., sales agents for Novello & Co., London.

A Lenten anthem of nine pages by the composer of "The Day Is Past and Over" is an arrangement of the well-known song, "Out of the Deep." It opens with a short chorus, which leads into a solo for soprano or tenor, and concludes with a chorus made up of the original theme. It will undoubtedly be a welcome addition to the Lenten programs of both large and small choirs.

THE RECITAL SERIES OF ORIGINAL COMPOSITIONS FOR THE ORGAN. Vol. 8.
London: Novello & Co. New York: The H. W. Gray Co.

The latest volume of this well-known collection of recital music contains six works. As they have already been noticed separately in these columns, a bare mention of them will suffice: Pavane in A (Bernard Johnson), Finale Jubilante (John E. West), Scherzo in F minor (H. Sandiford Turner), and Rêverie in D♭, by the same composer (reviewed above), Scherzo Fugue (E. H. Lemare), and Epilogue (Harvey Grace).

The volume is handsomely bound, and would be a suitable book for presentation.

THE ANGELUS. W. Vincent Wallace.
New York: The H. W. Gray Co. London: Novello & Co.

The music is religious in style, extremely tuneful, and well adapted for an evening anthem; moreover, it is far from stereotyped in style, and will afford welcome relief. It is of the Rossini type of church music, possessing many of the Italian composer's characteristics, and no little of his vein of melody. It may be attempted by choirs of the most modest pretensions with certainty of success, and Mr. Elliot Button, the editor of the new edition, is to be felicitated upon the work of arrangement.

TEN STUDENT SONGS OF FINLAND. Kurt Schindler.
New York: The H. W. Gray Co. London: Novello & Co.

These two books of songs are for male voices in four parts. The titles are as follows: Summer Evening (containing, in addition to the four parts, a super-imposed soprano, or tenor, solo); I'm Coming Home; Finnish Lullaby; Fight; Song of Kullervo; In Harvest Time; Maryatta's Cradle Song; The Poor Girl; Dotty, Ditty, and a "Song of Exile," the last named being a trio for tenor, baritone and bass. This is Mr. Schindler's first contribution to male-voice singing and it is a valuable one. The selection has been admirably made; the music is wonderfully "taking," and possesses a flavor all its own. The distribution of the parts shows the hand of the experienced craftsman, and the text, much of which has been translated by the editor, is worth special notice.

GRIEVE NOT THE HOLY SPIRIT. T. Tertius Noble.
New York: The H. W. Gray Co. London: Novello & Co.

This anthem is a characteristic example of the devotional spirit which is so commendable in Mr. Noble's church music. A tenor (or soprano) solo of serious character opens the anthem and affords opportunity for both sustained and declamatory singing. The composer uses the same theme for the subsequent chorus, and this contains many impressive passages, especially the portion for soloist and chorus, "And be ye kind one to another." A striking feature of the work is the rich harmonization.

AN EASTER CANTATA. H. Brooks Day.
New York: J. Fischer & Bro.

The text of this cantata is compiled from the portion of St. John's Gospel which tells of the crucifixion and resurrection of our Lord, and some carols of Phillips Brooks. The work is laid out for soprano, tenor and baritone soloists, four-part chorus (with occasional doubling of each part), and organ accompaniment. Orchestral parts can also be had. Mr. Day's work shows the hand of the practiced musician. He has not sought to obtain exaggerated effects, but has subordinated his art wholly to the text he illustrates, and in doing this has produced an excellent short cantata. A religious spirit pervades the whole work, and this will be sure to make it of practical use in the church service. This Easter Cantata should enhance Mr. Day's reputation as a church composer.

EIGHTY AMENS. Clarence Dickinson.
New York: The H. W. Gray Co. London: Novello & Co.

Mr. Dickinson has compiled these Amens from various sources and has arranged them for mixed and female voices. The editor argues in his preface that it is no more desirable to use the same Amen every Sunday than to repeat the same Te Deum or Magnificat. His suggestions on the use and performance of these short compositions will be found valuable.

THE CANTICLES AT EVENSONG. Charles Winfred Douglas.
New York: The H. W. Gray Co. London: Novello & Co.

Canon Douglas is an authority on Plain Song, and this little book is the forerunner of a Psalter which he will presently publish. The editor states in his preface that these "Psalm tones have been compiled with the purpose of providing greater melodic wealth than is afforded by the Sarum Tonale, while retaining the greater part of the latter in its accustomed order as a basis." To this end he has collected mediations from Continental sources, in forms presented by the Vatican Antiphoner. He has also made use of the work of the Benedictines of Solesmes. Canon Douglas' work will be of distinct value to choirs who use Plain Song, and his book may be safely recommended as affording variety combined with purity.

THE LORD'S PRAYER. Willis Alling.
New York: The H. W. Gray Co. London: Novello & Co.

This is a simple musical setting of the Lord's Prayer as used at St. Mark's-in-the-Bouwerie, New York.

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OFFERING. Edward F. Laubin.
THE SOUL AT HEAVEN'S GATE. Reimann-Dickinson.
New York: The H. W. Gray Co. London: Novello & Co.

These solos are suitable for the Offertory. Mr. Laubin's song is for a low voice. Words and music are both interesting and appeal strongly to the sentimental. The second number is a sacred folksong for All Souls, Easter or General use. It is arranged for soprano, alto and bass soloists, or it may be sung throughout as a solo for a medium voice. It is a quaint little composition of the 17th century, and, like the first-named solo, is distinctly sentimental in character.

Suggested Service List for March, 1916

Quinquagesima. March 5

Te Deum } in F.....*Horsman*
Jubilate }
Benedictus—Chant
Introit, Lord, Who Shall Dwell.....*Roberts*
Offertory, O Lord, Who Hast Taught Us...*Marsh*
Communion Service in E.....*Elvey*
Magnificat } in E.....*Elvey*
Nunc Dimittis }

Anthem. See What Love.....*Mendelssohn*
Offertory, Behold, How Good and Joyful...*Clarke*

Ash Wednesday. March 8

Benedicite in Eb.....*Clark*
Benedictus, Jubilate } Chant
Introit, Come and Let Us Return.....*Goss*
Offertory, Blessed is He.....*Selby*
Communion Service in C.....*Monk*
Magnificat, Nunc Dimittis } in D minor.....*Walmisley*
Anthem, Hear Us, O Saviour.....*Hauptmann*
Offertory, Turn Thou Us.....*Purcell*

First Sunday in Lent. March 12

Benedicite in Eb.....*Martin*
Benedictus, Jubilate } Chant
Introit, Jesu, Word of God.....*Gounod*
Offertory, All Ye Who Weep.....*Gounod*
Communion Service in F.....*Dykes*
Magnificat, Nunc Dimittis } in F.....*Dykes*
Anthem, Be Merciful Unto Me.....*Ouseley*
Offertory, Blessed Jesu.....*Dvorak*

Second Sunday in Lent. March 19

Benedicite in G.....*Blair*
Benedictus, Jubilate } Chant
Introit, Ave Verum .....*Elgar*
Offertory, I Come Not to Call .....*Vincent*
Communion Service in F .....*Elliott*
Magnificat, Nunc Dimittis } in D .....*Elliott*
Anthem, I Will Arise .....*Wood*
Offertory, Save Me, O God .....*Hopkins*

Annunciation of the Virgin Mary. March 25

Benedicite in F .....*Ham*
Benedictus, Jubilate } Chant
Introit, Give Ear, O Shepherd .....*Whiting*
Offertory, Send Out Thy Light .....*Gounod*
Communion Service in C .....*Carpenter*
Magnificat, Nunc Dimittis } in G .....*Roberts*
Anthem, Come, Now, Let Us Reason.....*Briant*
Offertory, Incline Thine Ear .....*Himmel*

Third Sunday in Lent. March 26

Benedicite in G .....*Gladstone*
Benedictus, Jubilate } Chant
Introit, Seek Ye the Lord .....*Bradley*
Offertory, Give Ear Unto My Prayer.....*Arcadelt*
Communion Service in B Flat .....*Calkin*
Magnificat, Nunc Dimittis } in F .....*West*
Anthem, Holiest Breathe .....*Martin*
Offertory, Lead, Kindly Light .....*B. Smith*

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Editorials

IT seems to us that the roaring lions of the daily press in this city were not courteous towards "La Somnambula." We admit that the revival was a mistake, and for two reasons: the opera is lost in the huge auditorium; there are few singers now living who can sing Bellini's music. We are not ashamed to say that we are fond of "La Somnambula," and remember gratefully several performances; among them one in which the singers were Etelka Gerster, Ravelli, and Del Puente; another, of a burlesque nature, at Bryant's Minstrels in Fourteenth Street, when Dempster was the sweet-voiced tenor and Nelse Seymour impressive in sinister roles—we shall never forget his Duke in "Lucrezia Borgia."

The story of "La Somnambula" is not for us too simple and naïve. There is the jealous lover, the jealous maiden, the amorous count, the slandered young woman; pray what more would one have? The count, after all, is a fine fellow, reminiscent, delighting in scenes revisited and the thought of companions no more—Thackeray alludes to him more than once. The tenor is no more of a milksop, ass if you please, than the ordinary tenor of Bellini's period. Is there no beauty in the air of Amina, "Come per me sereno" or in "Ah, non credea"? Nor are we disturbed by the "guitar" accompaniments; on the contrary, they are well suited to the simplicity of the story and the pure outline of the melodies. Perhaps some would prefer the accompaniment re-orchestrated, say by Humperdinck.

In one of his books Taine, describing an Italian afternoon, speaks of a band in the distance playing airs by Bellini, and he adds that Italy is in those airs. We do not find it necessary to call in the aid of Chopin and Wagner to bolster up our liking for this gentle, pathetic melodist. We can find beauty in "La Sonnambula" as in "Tristan," "Alceste," "The Barber of Seville," "Otello," "Siegfried," "Figaro" and so on through the

catalogue. But to perform "La Sonnambula" in the Metropolitan Opera House is foolishness. And with all due respect to the Spanish soprano, again we ask, where are the men and women in the company who can sing Bellini's music as it should be sung? The last of the tenors visiting us to do this was Mr. Bonci.

THE *Vossiche Zeitung* has informed a palpitating world that there is reason to doubt the truth of the report that Kaiser William intends to write a new German national anthem with music by Richard Strauss. This journal believes that the present national anthem, "in view of the English origin of the tune and the badness of the text," is to be abandoned; a new anthem will be obtained by open competition. This led the London *Times* to remark sourly that these open competitions are well known in Germany, especially in connection with architecture. "They always lead to violent disputes, and the Emperor then intervenes and appoints the 'artist' whom he always intended to appoint."

There was a time when the Kaiser frowned on Richard Strauss. Perhaps he really in his heart of heart hankers after Leoncavallo, the man who worked in vain to immortalize the Roland of Berlin. We all know that William in time of peace had his head full of grand ideas concerning music, literature, painting, sculpture, the drama. Baron von Berger, the manager of the German theatre at Hamburg once remarked in a courteous manner: "His (the Kaiser's) ideas, which he has executed by Lauff, prove that he has a good eye for the dramatic possibilities of events in history. If the works of the poet Lauff are to some extent failures, Lauff alone can be held responsible for that. He is not powerful enough to be able to realize the powerful ideas of the German Emperor." Let us hope that Baron von Berger was at once rewarded with a first class decoration.

NOT only Joseph Lauff but Wildenbuch also dramatized certain ideas of William for the stage. L'Arronge collaborated with him in the rearrangement of Lortzing's opera "Regina." The "Song to Algir" was orchestrated by Becker, and it is said that it was composed for the most part by Count von Moltke. Was this song ever sung by one of our German Societies? We remember hearing that in Boston the late B. J. Lang rehearsed it at a meeting of a Society, but it never was on the program of a public performance. Perhaps some Boston correspondent can inform us. It is also said that the Kaiser's cartoons were done by Knackfuss; his landscapes and seascapes by Karl Saltzmann, his historical pictures by Roechling.

Some one has recalled the fact that Pedro V, during his six months' reign in Portugal —he was afterwards Emperor of Brazil— wrote a national anthem which was in favor until the revolution of 1910.

Meanwhile Germany is using Austria's national hymn for "Deutschland, Deutschland ueber Alles."

IT WAS suggested that orchestral parts of Strauss's "Alpine" symphony sent from Germany to the Philharmonic Society of New York, were seized by the British navy as secret codes. Did the humorist remember an old story told about Sir George Martin, organist of St. Paul's Cathedral, just before the breaking out of the South African war? He was then in the Transvaal examining on behalf of London schools of music. It was announced in the Press that he had been arrested at Johannesburg as a spy. A number of mysterious documents were found in his possession. No one could decipher them, and his assertion that they were musical scores was laughed at. President Kruger, however, remembered he had a granddaughter who was studying music. She was called in, but she could make nothing out of them. At last a musician was discovered who solved the mystery. The scores were in old notation. Miss Kruger, who was learning to play the banjo from tonic sol-fa, was unacquainted with it. All this turned out to be a joke on Sir George invented and circulated by Sir Frederick Bridge.

DR. ETHEL SMYTHE is apparently as hard to please as Mr. Joseph Holbrooke. Her opera "The Boatswain's Mate," was produced with due pomp and ceremony, nevertheless in an article pub-

lished in the *English Review,* she takes a dismal view of conditions in England. She boldly states that "since Purcell's time there has been no music in this country." "Covent Garden! I hope the war has finally killed that unspeakable institution. But how like it to have achieved the unmerited honor of a military funeral!" Ungrateful Ethel! Two of her operas "The Wreckers" and "Der Wald" were produced at that "unspeakable institution."

THERE was a time when extracts from criticisms appearing in Western newspapers were published in the East and in London as food for laughter. Mme. Homer and Mr. Spalding gave a concert some weeks ago in Fitchburg, Mass. We quote from a painstaking review published in a local journal.

"Mme. Homer sang three groups of songs the first in French and German during which the audience frankly consulted the program for translation, a group of English ballads and one Area from "Lamson and Delia." * * * She has a charming stage presence, dramatic power, a marvellous range of expression and sings like an angel. The only announcement she makes in her manner that she can sing is doing it.. She has no preliminary or complimentary graces beyond a very pleasing attitude to her audience. * * * Mr. Spalding was not born. He has been, however, carefully and expensively made, and if not quite a genius he is at least an extremely creditable product. At times during his playing the divine spark hovered near, but never quite ignited. * * * In many of the mannerisms Mme. Homer hasn't. Mr. Spalding has. But much may be forgiven him on this score, seeing that he refrained from cuddling his violin under his chin, regarding it reverently or otherwise trying to indicate to the audience that he is never separated from it except to eat and sleep. Also he might have used a little more self-control and restrained himself from playing Dvorak's best seller for an encore, but evidently he has never been told that no graphaphone owner is allowed to operate within city limits, unless he purchases a record of the Humoreske and pledges himself to play it at least once a week."

THE *Renaissance,* Paris, has been asking Frenchmen whether Wagner's music should be played in France after the war. M. Gailhard, the first to bring out operas by Wagner at the Paris Opéra, thinks it would be best to let things slide for awhile, "until our very righteous hatred of the enemy has had time to calm down." He points with pride to "our own composers, a magnificent bevy." If he were manager of the Opéra, he would not stage works by Wagner. M. Jacques Rouche, who became manager just before the war broke out, declares that Wagner cannot be revived directly after the war, "but nothing can ever efface his glory for long, and it will be no more possible to boycott Wagner in France than it would be to banish Bach, Beethoven and Mozart." M. André Messager answered, "Get on with the war; it will be time to think of Wagner afterwards." Saint-Saëns objects to Wagner because "the crushing beauty of his works is so tremendous that it quite obliterates their defects and because our young musicians—incapable of imitating these beauties—assimilate the defects and risk making French music lose its special characteristics—viz: regularity, clarity, and taste." But if Wagner should become forbidden fruit, everyone will want to play it. It is no easy matter, he concludes, to decide how far Wagnerism should be suppressed. M. Rodin thinks no harm would be done in keeping Wagner silent for awhile, but Beethoven should not be boycotted. "Wagner," he says, "is a bit too close to us for every one to consent to hear his music after the war; but Beethoven has long since passed away, and, in any case, his work is too sublime for any one to think of exclaiming against it."

THE *Daily Telegraph* (London) published the following note: "It seems to have escaped notice that, whereas Mr. Goossens, who 'impersonates' Thomas Linley at the conductor's desk in the performance of 'The Critic' at the Shaftesbury Theatre, dresses for the sake of 'historical acuracy,' acording to the fashion of the period, the handing to him by Dangle of a conductor's baton constitutes a curious anachronism. All musical historians, at any rate, seem agreed that conducting with a

stick was unknown in this country until the fashion was set by Spohr at a concert of our venerable Philharmonic Society on April 10, 1820. * * * A 'History of the Baton' would make interesting and instructive reading, and we commend the idea to some person with a taste for delving into the musical past."

There is such a book, written in German. The *Daily Telegraph* will find it in the catalogue of Breitkopf and Haertel.

IF Chauvinists in England protest against the performance of German music, there are Germans equally foolish. The music critic of the *Deutsche Tages-Zeitung* recently expressed amazement that Germany which produced and loves Beethoven, Bach, Brahms and Schumann should stoop so low as to acknowledge indebtedness to composers of any other country. "Germany is the 'Land of Music,' and outside Germany there is no music." England is the country of "absolute artistic infertility." The only French composers worthy of mention have succeeded in imitating German models. In Russia there is only Tschaikowsky; his music is not Russian; what is good in it shows undisguised German influence. Belgium has no composers. What a delightful state of mind!

AND now in England a committee has been formed "to encourage the introducing of Russian music into the United Kingdom," for England "far too long has lent itself to the obsession of the music of a single country—Germany." Mr. Evans, of the *Pall Mall Gazette*, answers sensibly that "the remedy is not the substition of any one nation for Germany, nor is there at the moment any urgent need for propaganda on behalf of Russian music." We remember that Sir Henry Wood was reproached by London critics some years ago for paying undue attention to music of Russian composers, good, bad, and indifferent, and it was whispered that his preference was due in large measure to the fact that his wife (his first one) was a Russian. To go back to Mr. Evans. He states that fifteen or more years ago he and some others attempted to divert to the Russian nationalists some of the exaggerated appreciation then exclusively given to Tschaikowsky. "The music that was not either German or modelled on the German tradition was merely tolerated in our concert rooms. Under the pretext that music is international, the extreme conservatives then upheld the narrowest of national creeds, and an alien one at that. It has always been the progressive element that stood for real internationalism in music, and the vanguard has made much headway since then. There is of course still an 'Extreme Right' party, claiming that there is one way of making music, and three B's are its prophets. It is hard to understand why the world of music alone should harbor retarding influences of such strength. Amateurs of painting do not confine their visits to the National Gallery. Readers of novels do not devour again and again the works of Fielding and Richardson. But there is a class of musician that rejects all work not sanctioned by generations. Possibly it is more difficult to read just one's standards in music than in the other arts. Especially after a certain age. * * * The German classics still occupy more space in our programs than is desirable, if we are to foster our native music and the contemporary music of Europe. But do not let us substitute one nationalism for another. The doors are now open, as they have not been for generations, for the British composer, and his confreres of France, Russia, and other countries on equal terms. If there is to be any favoritism, let it go to the encouragement of our own countryment. Even if we have to deny ourselves, once in a while, some classical stalking horse of conductors, the doors must be opened ever wider."

ENGLISH composers, however, have been doing some queer things of late. Mr. de Lara suggested some time ago that musicians might derive inspiration from classic masterpieces of literature.

Mr. Leopold Ashton thereupon chose "The Old Curiosity Shop" and wrote a piano quartet, in which the violin represents Little Nell, the viola the Old Dealer, and the violoncello Mr. Daniel Quilp.

But Mr. Joseph Holbrooke went him one better by writing a string quartet "The

Pickwick Club." The *Times* said of this extraordinary work that with the aid of a synopsis printed in the program it could make out what some the characters and episodes were, "but we were hazy about the fat boy and Sam Weller. We made sure of 'the dignity of Pickwick' because it was represented by four notes from the National Anthem. * * * There were two tunes to assure us that the work was true British born, and so the audience accepted it in a spirit of patriotic resignation."

Mr. Legge, of the *Daily Telegraph,* was in doubt about Winkle and Snodgrass. "I regretfully missed the pic-nic and the card party." He suggests that composers should turn to "Sanford and Merwin," "The Pilgrim's Progress," "Sherlock Holmes," or they should go to the British Museum: "Think of Mr. Joseph Holbrooke galvanizing into life the legends of the mummies that have lain in peaceful sleep for thousands of years, think of the time when the 'idea' has become so highly developed that composers will translate into terms of music those quaint Egyptian figures who never seem to have had a full-face portrait done on a Cleopatra's Needle, for they always stand sideways, or those queer birds, crows, cranes, eagles, or whatever they are that figure so largely in ancient Egyptian hieroglyphics! It really is a solemn thought!"

APROPOS of Mr. Lionel Tertis playing the viola at a concert in London, the inquiry was made whether players or composers were the first to suffer that instrument to fall into neglest? Did the viola pass into the hands of second-rate men because composers made no demands on it, or did composers stop making any effective use of it because good players were scarce?

It seems to us that this question is a superficial one, not based on sound premises. There is beautiful music for the viola in Charpentier's "Impressions of Italy," and in a suite by Bossi; effective music for it in Strauss's "Don Quixote." Mr. Loeffler has shown an affection for the viola. No one of those composers was inspired by Mr. Lionel Tertis, skilful performer though he may be. "Just as musical historians now write of Vieuxtemps and the Belgian school of violinists, they will, or should, write in years to come of Tertis and the English school of viola players." We are glad that Mr. Tertis, a fine artist, who once came near being a member of the Boston Symphony Orchestra, is honored in his own land, but there are excellent viola players outside England, and they, too, are appreciated.

It must be said that a solo viola cannot be heard in a long work where it is constantly employed without its peculiar tone satisfying quickly the ear and then becoming monotonous. If there is mention of "Harold in Italy," the viola there is not employed as it would be in a concert.

MR. ROBIN H. LEGGE, considering Spanish music in the *Daily Telegraph,* says: "The idea of the Spaniard that obtains here is the toreador in 'Carmen' or, musically, Moszkowski's Spanish Dances. It is safe to say that these latter pieces have done more to engender an entirely wrong idea of Spain than all the rest of the pseudo-Spanish music in existence." Now it is well known that Spanish audiences have never really accepted "Carmen." Mme. Maria Gay has pointed out offenses against realism: as the cigarette chorus, whereas, according to her, smoking is not allowed in the tobacco factories of Seville, and Spanish women are not given to smoking. Mr. Legge gives another example: the final scene, representing the entrance of the toreador into the bull-ring, Carmen leaning on his arm: "As true to English life would it be for the most eminent of jockeys to walk down the Newmarket Racecourse before a great race, his lady-love holding him by the arm! . . . If the book is a distortion of the fine tale, so in a sense is the music as representative of Spain." Outside the Habanera taken from Yradier's melody and the entr'acte before the second act, "there is nothing that is not French in the music."

There is one composition, known to many, that at least approaches Spanish music: that is Chabrier's "Espãna." Debussy's "Iberia" and Ravel's Rhapsody have charming pages, but "Espãna" is Spain. Rimsky-Korsakoff's Caprice on Spanish Themes is Spain as imagined in the Petrograd of winter.

My Musical Life

By Rimsky-Korsakov.

From Les Annales.

TRANSLATED BY EDWARD BIDDLE.

III

(*Continued*)

My nomination as Professor at the Conservatory—My ignorance—I learn my profession.

THE summer of 1871 was marked by an important happening in my musical life. One fine day Azantchevsky, the new Director at the Conservatory in St. Petersburg, sought me out and, to my utter astonishment, proposed that I should fill the post of professor of practical composition and instrumentation, and also to direct the orchestra class. Evidently Azantchevsky's idea was to stir the waters that had become stagnant under his predecessor's sway in the teaching of these things, by appointing a young man.

The performance of my *Sadko* at one of the concerts given by the Russian Musical Society during the previous season had for its object, no doubt, the establishment of relations with me; and thus to prepare public opinion for my nomination to the Conservatory.

Conscious of my entire lack of preparation for the proffered post, I gave no positive answer to Azantchevsky and begged him to let me think the matter over. My friends advised me to accept. Balakirev, who alone was aware of my want of preparation, advised me also to consent, with the object of introducing into the Conservatory one of his adherents in that inimical field towards himself. Finally the persistence of my friends and my own self-deception triumphed and I accepted the proposal. I was to assume office in the Autumn, without for the time being giving up my career in the Navy.

If I had only begun to study, if I had known a little more than I did, I would have clearly seen that I could not assume such a function, that it was both foolish and disloyal on my part. But, as the author of *Sadko, Antar* and *La Pskovitaine,* works that held their own and did not sound badly; were approved by the public, and by a goodly number of musicians, I was, nevertheless, but a dilettante and knew nothing—I confess it openly and assert it before all. I was young, full of confidence in myself, and this assurance was encouraged: I accepted, therefore, the post of Professor. Now, not only was I incapable of properly harmonizing a choral, had never written anything in counterpoint, had only the vaguest notions as to the construction of a fugue, but I did not even know the name given to augmented and diminished intervals, nor to chords, save the dominant one; although I could vocalize (solfa) no matter what piece at the first reading and decipher all the chords. In my compositions I sought diligently for correct vocalization and I attained it intuitively and by ear. It was the same intuition that guided me in spelling. My ideas as to musical form were equally vague, particularly in that of the rondeau; I who instrumented my compositions with sufficient color, did not possess the necessary knowledge for the technique of stringed instruments, and for the employment of horn, trumpet and trombone. It goes without saying that, never having directed an orchestra, or even studied a single choral composition, I possessed not the slightest conception of the matter.

To be sure, it is more important to comprehend and divine the interval and the note (l'accord) than to know the name of one or the other; at need, these terms can be learned in a day. Certainly it is more important to color one's instrumentation than to know the instruments as the drum-major of a military band knows them, and whose instrumentation is reduced to routine. To be sure, it is more moving to compose an *Antar* or a *Sadko* than to understand how to harmonize a protestant choral or to write counterpoint for four voices, necessary evidently only to organists. But, at the same time, it is disgraceful not to know such things and to learn them from one's pupils. Besides, the lack of a technical knowledge of harmony brought about, soon after the composition of *La Pskovitaine,* a stoppage in my inspiration that had for its foundation always the same used-up methods, and only the developments in technique that I applied myself to study have rendered possible the renewal of my creative faculty, by means of a fresh current, and re-awakened in me flights leading to future activity.

Be it as it may, I had no right to profess to scholars destined for different branches of

being given; but he did not even stay for the end of the second act.

I believe that it is not merely his ailing condition, but a certain pride of genius that keeps him apart and explains his complete indifference for Russian musical life. Then again the recognition by foreign celebrities of a certain merit in Russian music has always been bestowed (and is so still) with an air of condescension.

There could be no question then of presenting Moussorgsky, Borodine and myself to Berlioz. Was it because Balakirev felt it awkward to ask the favor in view of the indifference shown by Berlioz, or had the French composer himself bespoken protection from having to make the acquaintance of these "Russian hopes"? At any rate we asked nothing of Balakirev in the way of an introduction.

During his six (6) concerts Berlioz had performed his fantasy, *"Harold,"* an episode in "The Life of an Artist," several of his overtures, fragments from "Romeo and Juliètte" and "Faust," as well as some smaller pieces; also the third, fourth, fifth and sixth symphonies of Beethoven, and fragments from Glück's operas. In a word, Beethoven, Glück and "himself." I should, however, add the overtures from the "Tireur" Magique and Weber's "Obéron." It goes without saying that Mendelssohn, Schubert and Schumann were excluded and even more so Liszt and Wagner. . . . .

The execution was superb. The influence of playing under a celebrity affected the Russian orchestra. Berlioz's gestures were simple, easily understood and graceful. No striving after extreme shadings.

Nevertheless—and I repeat what Balakirev told me himself—at the rehearsal of one of his own pieces Berlioz missed the time and began directing three beats instead of two—or vice versa. The orchestra, avoiding looking toward his bâton, continued to play in proper time and all passed off as it should.

And so it was, Berlioz, distinguished orchestra-leader of his day, had come amongst us when already burdened with years and ailments, and with weakened faculties. The public was not aware of it, and the orchestra forgave it in him. . . . .

I do not recall exactly whether it was in the Spring or the Autumn of 1868 that the first performance of Wagner's "Lohengrin" was given at the Theatre Marie.

Balakirev, Cui, Moussorgsky and I occupied a box together with Darjomijsky. We manifested all our scorn towards "Lohengrin." Darjomijsky particularly was irrepressible in expressions of raillery and bitter criticism. At this time half the "Niebelungen" had already been written and the "Meistersinger" finished; that opera where Wagner with an able and experienced hand opened a way in art that conducted much further than the one in which we were engaged, we the Russian advance guard.

It was also during this season that "Boris Godounov" was presented by Moussorgsky at the direction of the Imperial Theatre. The reception committee was then made up of Naprovick, chief of orchestra at the opera, of Maufan, chief of the orchestra of French drama, of Betz, chief of the orchestra of German drama and the double-bass, Giovanni Ferrero. It (the opera) was black-balled.

The novelty and the particular character of the music astounded the honorable committee. They blamed the author also for the absence of a female rôle of more or less importance. In fact, in this first version the act introducing the Poles did not exist, nor the character of "Marina."

Moussorgsky, vexed and mortified, took back his score. But on reflection he resolved to revise it entirely and to make additions to it. He created the act introducing the Poles in two tableaux as also another tableau; the scene where it is recounted that anathema has been pronounced against the "impostor" was suppressed, and the "innocent one" who appears in this scene was transferred to a different one. Moussorgsky had undertaken this work with the purpose of again offering his "Boris" to the management of the Imperial Théatre.

A pamphlet entitled "Suggestions on the Rating of Regents' Examination Papers in Music" is to be issued by the New York State Department of Education. It was written by Russell Carter, supervisor of music in the public schools of Amsterdam, N. Y., and examiner in music for the State Department of Education. Mr. Carter also holds the position of organist and choirmaster of St. Ann's Church, Amsterdam, and is a member of the executive committee of the Central New York Chapter of the American Guild of Organists. At the last meeting of the New York State Teachers' Association, in Rochester, he was elected president of the Music Section.

Another Ode to Discord

By JOHN F. RUNCIMAN.

MANY years ago the first intentional "unprepared" discord was written by Monterverde. Since 1643 perhaps a couple of hundred new and intentional ones have been put to paper, and certainly as many millions that were not meant. It was left for Professor Sir Charles V. Stanford to discover that music was beginning, so to speak, to be overrun with discords, that the public would not listen to music that was not full of discords, that harmonious music, in ancient and still generally accepted meaning of the phrase, no longer holds the attention of anyone. So another Charles, Mr. Charles L. Graves, of *Spectator* fame, wrote an Ode to Discord, and the first Charles set it to music (at least, I supposed it must be called music) in which the vile tricks and manners of modern and popular composers were caricatured and saterized. The opening line of Mr. Graves' "poem" was brilliant. "Hence, loathéd melody" had point. The rest, I regret to say, fell far beneath that level. Mr. Graves' humor exhausted itself in one single stroke. Sir Charles's sense of humor seemed never to be aroused at all. He lost his temper and with the aid of a gigantic drum which someone lent him he administered a prodigious castigation to the composers who wrote music of a kind he does not like, or, at least, does not, and perhaps cannot write. Only the blows of his bitter wit were like the blows given with the best will in the world by the drummer to the giant drum. The drum-beats, for all the size of the machine, made no effect; and Sir Charles Stanford's strokes failed just as dismally. And the truth is that the "progress" of music, since Monteverde first ventured to set down an unprepared dominant seventh, has largely consisted in properly using new discords—combinations of notes which each generation in turn declared to be ear-splitting and unholy, and which each succeeding generation accepts as delightful, if not indeed absolutely platitudinous and stale.

My own Ode began thus: "Hence, loathéd con-con-cord-y." This scans more like a well-enough known line from a predecessor of Mr. Graves, and it possesses more sense than Mr. Graves'. For, if up-to-date composers have discarded concords (in the technical sense), only one or two have put away melody from them as the unclean thing. It is hard to discover much melody in Stravinsky; harder to find any in Scriabine—save where he has "lifted" it from Chopin; and utterly impossible to unearth a trace of it in the achievements of that wonderful being, if not wonderful composer, Schönberg. But concords? it may be asked—why bid them go hence? Quite true; the request or command is superfluous. Has the reader ever considered how many, or rather, how few, concords there are in the musician's vocabulary? Let us see what he has when writing in two parts. There is the octave, which is often effective but oftener dull; there is the fifth, unbearable, rancous and thin unless used with consummate skill; there is the third, in its major or minor form, and finally there is the sixth, also either major or minor. Six in all! My inspiration, like Mr. Graves', gave out at the end of the first line. He went on—to his own destruction; I left off there, and my line remains as a start, a hint of inspiration, for him who shall come after me and hate discords more viciously than I do. As for myself, I have given up with my failure all ambition to be numbered amongst the great poets; and to-day, with no intention of telling the public what they can learn out of any dictionary of music, or text book of harmony, I propose to say something concerning the part the use of discords has played in the development of music as we know it to-day, as our grandfathers knew it and as it was known to their grandfathers.

Just for the benefit of the reader unversed in technicalities let me remark that a discord is not of necessity unpleasant to the ear as a discordant voice or German band is. Stainer in his excellent little handbook of harmony points that a concord sounded alone perfectly satisfies the ear and we demand no more, while a discord leaves us unsatisfied in a state of suspense, awaiting the next chord. There are only four concords on which we may end a piece of music; the third (E C) (or with the E flattened to make the minor form), or more satisfactory still the triad (G E C) (also with the E flattened if the minor is required). Of course as many C's, above or below may be added, the chord remains the same; it is the tonic common chord. The first inversion, a beautiful chord, and a concord, too, does not leave us with a sense of rest. (C G E) sug-

gests something to follow, and still more so does the second inversion (E C G), which indeed is considered a discord. The composer who limits himself to strict concords may use any save the last, and for his final chord he has virtually only one—the tonic common chord in its major or minor form, because the third alone is indefinite and may be part of the inverted common chord in the key of A minor.

With this preamble let us see what Monteverde did. Before his time music made up entirely of common chords and first inversions had been abandoned as intolerably monotonous; but discords could only be taken as prepared suspensions. The dominant seventh was the most used of these: (F D B G); the F had first to be sounded as part of a concord and then held, while the other parts moved to their respective positions, D, B and G; finally either all the parts moved simultaneously to another concord or one or more could be left "suspended" to form another discord. In all cases the F had to descend one semitone before the discord was "resolved," either, as I have just said, on a concord or another discord; it might in no circumstance ascend. Monteverde's heroic defiance of rule seems a trifling matter nowadays. Without any preparatory sounding of the objectionable discordant F, without, in fact, any warning to the ear at all, he struck the whole chord bodily. Every theorist in Europe screamed and writhed; but Monteverde had invented the most serviceable and hardest worked chord in music. He had opened the flood gates to all sorts of wild innovations, and the pedants foresaw "the end of all"; but he had also opened out the way for the whole of modern music. Hardly a piece of music written since does not make use of Monteverde's discovery. Its enchanting loveliness quickly fascinated all musicians; and much of the music composed afterwards its incessant employment is nothing less than a weariness to our ears and a nuisance.

Of as great importance as the discovery of the chord itself, in its unprepared state was the hint it threw out, that *no* discord need be prepared, and then that none need necessarily be resolved. But the second inference was a long time in coming. It is rare to find an unresolved discord in Bach or Handel, through greater and ever greater freedom obtained. The criticism of the pedants compelled Haydn, Mozart and for a time Beethoven to use the appoggiature to disguise from the eye the unprepared tonic discords in their cadences; they wrote them so that they looked all right, though they sounded, as the pedants insisted, all wrong. But they always resolved there "disagreeable" chords. One notablt exception is the devilish din at the opening of the finale to the ninth symphony. Even the beginning of the much discussed C quartet of Mozart is not an exception. In spite of the "false relations" each discord in turn is resolved so as to please the most pedantic mind in that respect, and in the end all winds up satisfactorily. Not until Wagner do we find sevenths, diminished sevenths, ninths and heaven knows what besides struck and left at that—left, so to say, unburied, though their life-work is done.

Handel and Bach when they observed, or evaded, the rules did not obey the dictates of text books or copy the procedure of musicians who had been dead some hundreds of years. That is what our academic musicians do; their "models" are selected from a music that is as dead as Latin and Greek, a music that means nothing save to those of us who have thought it worth while to master the language in which it is written and certainly means little enough to the academic mind. That music was still a living tongue to the composers born in the 17th or early part of the 18th century; its rules no more hampered them than the rules of English grammar hamper a writer to-day. Yet even Bach and Handel knew perfectly well the value of discords to give strength, expressiveness and beauty to their work. They achieved discords without breakage of regulars by the license permitted in the use of "passing notes." If we read a fugue of Bach vertically, bar by bar, we will find each bar full of these discords; each part pursues its way resolutely and while the main harmonic body obeys rule the constant clash of colliding parts fills the music with incessant harshness which would shock the ear were they not so swiftly over. Were these collisions avoided the music would not possess one-tenth of its strength—nay, would have no strength at all, would not be Bach. Macfarren long ago said that Handel's slow introductory eight-part choruses, say in *Israel in Egypt,* did not sound so "loud" as the rapid fugues which follow;

but he did not perceive that the apparent greater loudness was really greater strength; that the strength was due to roughness, the roughness due to discords, and the discords due to the free use of passing notes. The Viennese composers used passing notes to a certain extent; but their work was not essentially or mainly polyphonic and the appoggiature served them instead. Some of Beethoven's Sonatas—for instance, the *Pathetique*—are crammed with discords got by this device.

Turn we now to the latest composers, Richard Strauss, Borodin, Stravinsky and Scriabine. They all have written polyphonic music which, of course, contains endless passing notes; but these are no longer employed for the sake of getting discords; indeed they most frequently occur not between concords but between discords. The appoggiature also is common, though no longer written in small notes to elude the vigilant eye of the theorists, for often the "leaning note" leans not against a concord, but against a discord. Technically, then, what have they added to the musician's resources? Simply this: when their music is good they have employed all the discords beloved of the older masters without any evasions or any endeavor to conform to rule or any pretext of doing so. We have grown used to dissonances and our ears no longer require the momentary rest afforded by frequent concords; if a discord neither demands preparation nor resolution, and if it sounds beautiful and is expressive, there is no reason on earth why a piece of music should not consist wholly of series of discords. When Monteverde wrote the first unprepared dominant seventh he little dreamed of the way or to what far away end he was pointing. From Monteverde to Scriabine the line is unbroken, each successive generation growing bolder in attacking dissonances and still bolder in the manner of quitting them. I heard a gentleman give a recital of his own pianoforte works not long ago. They seemed to consist entirely of minor seconds—B and C struck together—and the effect to my mind was excruciatingly abominable. But that is how Bach's music, Beethoven's, Wagner's, struck their contemporaries; and heaven knows what we shall get accustomed to in time. One things is certain—that the most daring modern spirit is only following in the steps of the mightiest masters. The one thing that matters is this: when we *have* grown accustomed to the discords and they no longer shock, startle or even surprise us, will the music be found to mean anything, will it be found to be strong and beautiful?

NOTES FROM PARIS

BY GILBERT ELLIOTT, JR.

M. Rouche, director of the Opera, has been presenting a scene from Vincent d'Indy's Chant de la Cloche at the Thursday afternoon matinées.

Charpentier is doing little composing these days. The auxiliary hospital of his beloved working girls took up a great deal of his time, and now still further demands on it are being made by the exhibition known as Concours des Cocades de Mimi Pinson, which they are holding under his direction in the Petit Palais des Beaux-Arts for the benefit of the wounded. Meanwhile his namesake, Victor Charpentier, is giving weekly Sunday matinée performances of Berlioz's Damnation de Faust in the Theatre des Champs Elysées with an orchestra and chorus known as the Association des Grands Concerts and made up largely of refugee musicians from the Monnaie and Concerts Isaye of Brussels, the orchestras of Grand Liege and Anvers and the Concerts Populaires of Lille and Rheims. Last but not least, Charpentier the boxer is driving an aeroplane and recently received the Medaille Militaire for bravery.

The French musical journal *S. I. M.* expired shortly after the war began. The corresponding German publication *Die Musik* lasted until a few months ago, when it quietly gave up the ghost. But if music in France was more severely affected by the war at first, it is also making a better recovery, and the other day the fourth issue of a new musical journal, *La Musique Pendant la Guerre*, made its appearance. It is published by the Comptoir General de Musique, 11bis Boulevard Haussmann, Paris.

The latest list of French musicians killed on the field of honor contains eight names and includes that of the composer Joseph Conte, killed at Arras, June 21, 1915.

The heads of the famous publishing house of Augener, Ltd., have been interned.

The discussion aroused by the campaigns of Saint-Saëns and d'Indy against German music have now reached a stage which is well summed up by Charles Tenroc, the musical critic of *Comœdia*, in an article on the project of a league for the preponderance of French music in France. He rather creates two categories of German musicians, which may be termed the clean and the unclean. To the first belong Bach, Mozart, Beethoven, Gluck, Haydn and Schumann. To the second belong Strauss, Reger, Mahler, Weingartner, etc. Wagner is debatable ground. He had talent, no doubt, but there is just a smack of the strafer about him. The best plan would be not to bar him entirely, but to give him the benefit of a long rest.

The war seems to have stimulated Claude Debussy into renewed activities. Not only has he edited the works of Chopin, but he has composed six sonatas for divers rare combinations of instruments, such as the flute and harp. The first of these for 'cello and piano has already been published. He has also written a little song whose title in English would be Christmas of the little children who no longer have any homes.

Correspondence

WHITMAN CONSERVATORY OF MUSIC
Walla Walla, Washington
February 24, 1916.

Editor, THE NEW MUSIC REVIEW,
2 West 45th Street, New York City.

DEAR SIR: I am enclosing in this letter copy of programme of the performance The Merry Wives of Windsor. An interesting feature of the performance was that since no English translation of this opera was found to have been published, a very exeellent translation was made by one of our students, Miss Bernice Richmond. The performance from a point of ensemble singing and acting was generally accredited to have been the best the conservatory has thus far achieved. The regularly occurring opera performance by conservatory students has caused considerable interest throughout the Northwest, and quite a number of people, including some of the foremost musicians, came quite a distance to see the performance. I thought this would be an interesting item for your paper and am therefore sending it.

In addition I am also sending a programme of the performance Elijah, given by the Whitman Choral Society January 25, which was also an excellent performance.

Sincerely yours,
ELIAS BLUM, *Director.*

MEXICO, March 1, 1916.

To The New Music Review,
No. 2 West 45th Street, New York.

DEAR SIRS: In your issue of last June, which I have only recently received, there is an article on César Franck in which I have noticed the following statement: "The Trio in F minor is the only one of the four which gives us any taste for Franck's latest work."

Now, then, the three trios, Op. 1, are respectively in F sharp minor, B flat and D. The trio Op. 2 is also in D major.

The author of the article probably had in mind the great Quintette, which is in F minor, probably the greatest of its kind in the modern repertory and only rivalled by Brahms's, but which is not mentioned at all in the said article.

The Franck trios have been in my library for a long time and only recently our Chamber Music Society has looked them over, with not very satisfactory results. They are undoubtedly interesting as studies, but would hardly interest even a veteran chamber music audience.

The foregoing is respectfully submitted by

Yours faithfully,
D. MAZENET.

I am interested to learn that these articles are read with such close attention in far-away Mexico, and grateful to Mr. Mazenet for calling to my notice the error in the article on Franck. Of course I should have said, "The Trio in F sharp minor," as I was referring to the first of the Trios, Opus 1. The great Quintet in F minor, to which Mr. Mazenet refers in terms of well-deserved praise, is not an early work, but one of the ripest of the composer's maturity, belonging to the same period as the Violin Sonata, the Symphony, the Quartet for Strings and the three great Chorales for Organ.

DANIEL GREGORY MASON.

A Calendar of Concerts

MARCH

ÆOLIAN HALL

15. Aft. Song Recital, Robert H. Hamilton.
16. Aft. Song Recital, Julia Culp.
16. Eve. Folk-song Recital, Marjory Kennedy-Fraser and Patuffa Fraser.
17. Eve. Song Recital, Gertrude Hale.
18. Aft. Joint Recital, Harold Bauer-Ossip Gabrilowitsch.
19. Aft. Piano Recital, Leo Ornstein.
21. Eve. Kneisel Quartet.
23. Aft. Song Recital, Marcella Craft.
24. Aft. Song Recital, Clara Clemens-Gabrilowitsch.
24. Eve. Song Recital, Emmy Destinn.
25. Aft. Joint Recital, Harold Bauer-Pablo Casals.
26. Aft. Song Recital, Louis Graveure.
27. Eve. Song Recital, Vida Milholland.
28. Aft. Joint Recital, Estella Neuhaus-J. Howe Clifford.
28. Eve. Song Recital, Charlotte Lund.
30. Aft. 'Cello Recital, Boris Hambourg.
30. Eve. Concert by Edith Chapman Goold, William C. Carl, William Enderlin, Edwin Grasse and Heinrich Meyn, Benefit Blind Men's Improvement Club.
31. Aft. Lecture, Eric Fisher Wood.
31. Eve. Song Recital, Elsa Kellner.

APRIL

3. Eve. Piano Recital, Herbert Fryer.
4. Eve. Recital of Dickens' Pickwick Papers, Frank Speaight.
6. Eve. Concert by the Pupils of Helen Augusta Hayes.
7. Aft. Song Recital, Craig Campbell.
7. Eve. 'Cello Recital, Max Gegna.
8. Aft. Joint Recital, Susan Metcalfe-Casals-Pablo Casals.
9. Aft. Piano Recital, Harold Bauer.
10. Eve. Song Recital, Julia Allan.
11. Aft. Joint Recital, Estella Neuhaus-J. Howe Clifford.
11. Eve. Violin Recital, Master William Kroll, Assisted by Lazar S. Samoilof, Baritone.
13. Eve. Joint Recital, Lisbet Hoffmann, M. Sternbach and Theodor V. Hemert.
14. Eve. Song Recital, Reinald Werrenrath.

INSTITUTE OF MUSICAL ART

The third annual public concert by students of the Institute of Musical Art took place under the auspices of the Auxiliary Society of the Institute on Saturday evening, February 26, at 8.15, at Æolian Hall. Those who attended the concert last year recall with pleasure the performances of the orchestra and soloists, and the programme of the concert was an event of equal interest. The following programme was rendered: Symphony No. 2, in D major, Beethoven—First movement: Adagio molto, allegro con brio—Students' Orchestra. Concerto for the Piano in E flat major, Liszt—Allegro maestoso; quasi adagio; allegretto vivace—Miss Ruth Elin. Concerto for the Violin in D major, Beethoven—First movement: Allegro, ma non troppo—Mr. Elias Breeskin. Overture, Sakuntala, Goldmark—Students' Orchestra. Romance for Flute, Saint-Saëns; Scherzo, Widor—Mr. William M. Kincaid. Vor der Klosterpforte, Grieg—Soprano and contralto soli, women's voices, organ and orchestra—Miss Lillian P. Eubank and Mrs. Mary Winetzky—Students' Orchestra and chorus. Concerto for Piano in G major, Beethoven—First movement; Allegro moderato—Mr. Milton Suskind. Military March, Schubert—Arranged for full orchestra by Leopold Damrosch—Students' Orchestra.

Various Notes

Clarence Dickinson gave a recital in the Presbyterian Church at Dobbs Ferry-on-Hudson on Tuesday afternoon, March 21, at five o'clock. The programme comprised works of Rachmaninoff, Malling, Dickinson, Wagner and Tschaikowsky.

On Thursday afternoon, in the First Congregational Church of Jersey City, Mr. Dickinson repeated the Lecture Recital on "Programme Music" given in his recent historical series at Union Theological Seminary. At this recital he had the assistance of the violinist, Herbert Dittler.

Miss Edina Cowling, who is studying this year in the Oberlin Conservatory of Music, gave the following programme on March 22: Fugue in E minor, Handel-Guilmant; Andante con moto, Christmas-Musette, Alphonse Mailly; Marche Funebre et Chant Seraphique, Guilmant; Intermezzo from First Symphony, Widor; Walther's Preislied, Wagner-Custard; Sonata in G minor con moto, Edgar Tinel.

On March 22 the Choral Art Club of Brooklyn, N. Y., A. Y. Cornell, conductor, presented the following programme at their second private concert: Abend auf Golgotha, Othegraven; Laudi Alla Vergine Maria, Verdi; O Padre Nostro, Zandonai; Stabat Mater, Verdi; Graceful Tune, Grainger; My Robin is to the Greenwood Gone, Grainger; Shepherd's Hey, set by Grainger; News from Whydah, Gardiner.

The programme of the second private concert of the Westwood Musical Club, Westwood, N. J., Philip James, conductor, on February 25, included: Hail, Land of Freedom, Turner; Selections for Orchestra from Mme. Butterfly, Puccini; Vision Fugitive, Massenet; The Honey Rover, Schwarz; Smile Again, My Bonnie Lassie, Nevin; O Don Fatale, Verdi; Old Folks at Home, Van der Stucken; Song of the World Adventurers, Converse; Route Marching, Stock; The Soul Triumphant, Noble.

The Lyric Club of Charles City, Ia., a chorus of women's voices under the direction of Frank Parker, gave its second concert March 21, when the feature choral works were Charles Villiers Stanford's new Fairy Day cycle and Harry A. Matthew's Choral Ballad for Women's Chorus and tenor solo The Slave's Dream. Smaller choruses by Gaines, Kramer, Fielder, Woodman, Lacombe and Kernochan were also given. Holmes Cowper, tenor, of Des Moines, was soloist; Marie Howland, the accompanist.

The Columbia School Chorus, Chicago, under the direction of Miss L. St. J. Westervelt, presented the following among their programme on March 7: Philomel, Thy Magic Singing, Scarlatti; Under the Greenwood Tree, Arne; Coronach, Schubert; The Bridegroom, Brahms-Saar; The Lotos Flower, Rubinstein; The Merry Maidens, Rubinstein; Young Love, Bantock; The Gateway of Ispahan, Foote; A Spirit Flower, Campbell-Tipton; When Soft Winds Blow, Guédy; Spring's Greeting, Koch; The Two Clocks, Rogers; The Zincali, Smith.

The University Philharmonic Society, Grand Fork, N. D., W. W. Norton, conductor, on February 20 presented the following programme at their monthly concert: Triumphal March from Aida, Verdi; Overture, William Tell, Rossini; Aria, Hear Ye, Israel (Elijah), Mendelssohn; Waltz Intermezzo from Jewels of the Madonna, Wolf-Ferrari; Intermezzo from Cavalleria Rusticana, Mascagni; Duet, Miserere, from Il Trovatore, Verdi; Swan Song and Lohengrin's Farewell from Lohengrin, Wagner; Der Asra, Rubinstein; Elegie, Massenet; Solveig's Song, Grieg; Sextette from Lucia di Lammermoor, Donizetti.

The programme of the fourteenth concert of the Mount Kisco, N. Y., Choral Society, G. D. Richards, conductor, on March 29, included: Song of the Vikings, Faning; My Noble Knights, Meyerbeer; My Love Dwelt in a Northern Land, and O Happy Eyes, Elgar; Robin Goodfellow, Morgan; The House of Memories, Aylward; The Pipes of Gordon's Men, Hammond; Peer Gynt Suite No. 1, for Orchestra, Grieg; Land-Sighting, Grieg; Chorus, Eleven Vocal Dances, Schubert; A Burst of Melody, Seiler; Blow, Ye Gentle Breezes, Blow, Marks; Suite for Orchestra, Three Dances (from the music to Henry VIII), German; Fair Ellen, Bruch.

The St. Cecilia Club, New York, V. Harris, conductor, presented the following programme at their last concert of the season on March 21: Invocation to St. Cecilia, Harris; The Gateway of Ispahan, Foote; May Eve, Taylor; Pastoral, Von Holst; Ronde Populaire, Perilhou; To the Springtime, Grieg; Evening in the High Hills, Grieg; In Ola Valley, Grieg; Rotnamsknut, Grieg; The Four Winds, Smith; The Zincali, Smith; Ave, O Maria, Zandonat; Ein Schwan, Grieg; The Two Clocks, Rogers; The Shepherd's Hey and Colonial Song, Grainger; Maguire's Kick, Stamford-Grainger; Dance of Gnomes, MacDowell; The Bird of the Wilderness, Horsmann.

The following concert was given March 17 by the Glee Clubs of the Hartford (Conn.) Public Schools under the direction of R. L. Baldwin: A Song of the Sea, Stewart; My True Love Hath My Heart, Hammond; Piano solo—In Autumn, Moszkowski; Viking Song, Coleridge-Taylor; Swing Along, Cook; Indian songs—From the Land of the Sky-blue Water, Far Off I Hear a Lover's Flute, and The Moon Drops Low, Cadman; Autumn Storms, Grieg; My Love is Like a Red, Red Rose, Hastings; When Song is Sweet, Souci; Spring's Awakening, Webster; Trombone solos—O Dry Those Tears, Riego; Columbia Polka, Rollinson; The Way of the World, Hatch; The Romance of a Cake Shop, Osborne; Jenny Kissed Me, Webbe; Barbara Frietchie, Jordan.

A general invitation was recently extended through the press to all persons who play any orchestral instrument to join the Community Orchestra of the Music School Settlement, 55 East Third Street. The response to this invitation was gratifying and the orchestra has established a flourishing nucleus for work and growth. It is now desired to renew this invitation and to announce that a hearty welcome will be extended to all instrumental amateurs, old and young, of both sexes, who wish to meet with this orchestra for the enjoyment of regular orchestral playing. The instruments chiefly needed now to bring up the orchestral balance are the brass, cornets and trumpets, trombones and horns; of the wood-wind, bassoons and a second oboe; of the strings, violas' cellos and double bass. Players of all instruments, however, will be gladly accepted. There are no tests or examinations. The orchestra meets for rehearsal every Tuesday evening at eight, at the Music School. Players desiring to join the orchestra need only present themselves before any rehearsal. The orchestra is conducted by Arthur Farwell, director of the Music School, and works of Beethoven, Schubert, Chopin and other composers are in rehearsal. A concert is being planned for the spring.

knowledge, is to dictate to musical authorities what is to be done, no doubt many mistakes will be made and the services suffer. It is not long since that a Canon of a cathedral actually proposed that 'to shorten the service,' in future only single instead of double chants should be used for the Psalms! But no conscientious organist ought to object to any reasonable suggestions made by those who, after all, are responsible for the ordering of Divine Service, and no clerical authority ought to treat the organist as a man who is paid to play but not to suggest! I think, however, that the seventy years of *The Guardian's* life have been years of real progress, and I hope another seventy years will still see our beautiful Church music in constant use to the glory of God and the edification of those who, with Milton, love to hear—

'The pealing organ blow
To the full-voiced quire below,
In service high, and anthems clear.' "

Considering the long period covered by the remarks of the eminent Abbey organist, he has given rather a meagre account of choral development in the Church. In fact, from the Churchman's point of view, he has totally ignored the most important advance—that which was caused by the Tractarian Movement! During the time of Goss—who succeeded Attwood in 1838 and was, in turn, succeeded by Stainer in 1872—eucharistic music was restored to its ancient high position. No greater contrast can be imagined than that between the general character of the services at St. Paul's Cathedral in the slovenly times of Sydney Smith (who was instrumental in the appointment of Goss) and in the days of those ecclesiastical giants, Liddon and Church, who were warmly interested in the great work inaugurated by Stainer. What happened in the time of Liddon was the result of what was started thirty years previously by Keble, Newman, and Pusey. Catholic doctrine, ritual, and music go hand in hand—a fact that Sir Frederick Bridge has—accidentally, we suppose—lost sight of.

THE well-known setting to "Lord, for Thy tender mercies' sake" is so universally ascribed to Farrant in all of our choir service lists, we would call attention to the following, which we take from a contemporary:

"The simple little anthem, 'Lord, for Thy tender mercies' sake,' has become widely known since it appeared as a supplement in the *Musical Times* of 1845. It first appeared in print about the middle of the eighteenth century in a publication called the *Cathedral Magazine*. Earlier copies of it appear in manuscript in some of the old cathedral books, and the general opinion is that it dates from Charles the First's time. This assumption at once disposes of Farrant's claim to the music, as he died in 1580. It was not until two hundred years later that his name was first associated with the music. It is now generally supposed to have been the work of Robert Hilton, who was organist of St. Margaret's, Westminster. The words of the anthem are taken from a book of *Christian Prayers and Holy Meditations,* which was compiled and published in Elizabeth's reign."

Hilton was buried at St. Margaret's in 1657. Hawkins, the historian, states that he lies in the cloisters of Westminster Abbey, and that an anthem was sung in the Abbey before his body was brought out of his house for interment! Notwithstanding the doubt that apparently exists regarding the anthem in question, Hilton's name never appears in connection with it in printed service lists. It is sung very often in this country (especially in Lent) and is invariably ascribed to Tallis. In 1625 Hilton published the collection called "Catch that Catch can, or, A Choice Collection of Catches, Rounds, and Canons for three or four voyces." His Service in E Minor is printed in Rimbault's cathedral music. Some of his anthems are preserved in manuscript form in the British Museum.

THE news of the death of Sir George Martin came as no surprise to his friends in this country. Alarming reports regarding his health had been prevalent for a long time before his final illness. Probably no English composer of modern church music has held a higher position in the estimation of Americans than that held by the distinguished organist of St. Paul's. His anthems and services are known throughout the length and breadth of the land.

They are marked not only by a churchly style, but also by a freshness and a vitality that have made them extraordinarily popular with choirs. It is not, however, through his

compositions alone that Sir George Martin became known to so many church musicians on this side of the ocean. He was a genial man, always ready with a kind word, and ever courteous to the thousands of organists who made themselves known to him at the Metropolitan Cathedral.

His history is familiar to every church organist who has kept pace with the growth of Anglican music during the past quarter of a century.

It was but a very short time ago that Sir George Martin, notwithstanding his advanced age and feeble condition of health, conducted for the last time one of the great choral festivals for which St. Paul's Cathedral is so justly famous. The occasion was St. Paul's Day (the dedication festival in celebration of the Feast of the Conversion of St. Paul). In one of the London journals we read:

"The first Celebration of the day was in the Chapel of St. Dunstan at 7.15 a.m., and at 8 a.m. there was a second Celebration in the Chapel of St. Michael and St. George, where Matins was said later. At 10 a.m. the principal forenoon service took place. Tallis's five-part Litany was sung in procession. The Bishop of London wore his cope and mitre, and the Bishop of Willesden was also vested in a cope, as were the Archdeacon of London (Canon-in-residence) and Canons Newbolt and Alexander. The Dean had for some days been unable to fulfil his engagements owing to a severe cold, and could not therefore attend the Festival Services; Dr. Simpson, who last year suffered a great bereavement, was also absent. The Litany was very finely rendered by the Minor Canons and the choir, and the procession was an imposing and impressive spectacle. The Introit was the Rev. James Baden Powell's 'Hail! Festal Day,' and the music of the High Celebration was that of Mr. Charles Macpherson (the Sub-Organist of St. Paul's), in E flat. The accompaniment included some brass instruments and tympani. This setting to the Communion Office contains some very striking passages, and the rendering was most inspiring. During the Communion of the people, Mozart's *Ave Verum,* 'Jesu, Word of God Incarnate,' was sung. At the close Sir George Martin's Psalm cl. was sung. Sir George, who has not been well recently, conducted."

At the afternoon service, however, when Mendelssohn's *St. Paul* was sung, Mr. McPherson conducted, and the organ was played by Dr. Marchant, organist of St. Peter's, Eaton Square. An account of the funeral of Sir George Martin will be given in a future issue of this journal.

MR. CARLTON MICHELL objects, in the columns of *Musical Opinion,* to the tune called *Miles Lane,* which, he says, is generally sung in English churches to "All hail the power of Jesus' Name." (In this country, "Coronation" is the favorite.) He mentions Smart's dislike to the tune:

"There is a story told of Henry Smart, in connection with this tune, when he was organist at St. Pancras, which may be worth repeating. The only singers he had were the school children, and they sat at the side of the organ in the west gallery,—a large school, the boys in tiers one above another on one side, and the girls in pretty white caps and aprons on the other, similarly placed. The hymn 'All hail the name' was announced, to be sung 'to the praise and glory of God.' At that time it was the custom to play an interlude between each verse sung; I think there are seven to this hymn. The tale goes that Smart, who hated 'Miles Lane,' on this occasion raised the pitch in each interlude, with the result that while the children managed well in the last verse to 'shout in universal song,' they failed to come anywhere near 'crowning' it! So the *bass* schoolmaster took up, or rather took *down,* the refrain two octaves below 'lord of all'! But that, you know, was in the good old days!"

We have heard this story before in a slightly different form. A similar tale is also told of W. T. Best.

The probability is that Smart never did anything of the kind. He was a devoutly religious man, and it is hardly conceivable that he ever sacrificed the dignity of public worship simply for the sake of emphasizing his disapproval of a certain tune.

It is possible that Best may have perpetrated a trick of this sort, for he was somewhat prone to do the "unusual" when suffering from a severe attack of musical disgust.

The Smart "yarn," however, fits in very well with a peculiar custom that once obtained at St. Pancras. When Henshaw was organist

he was in the habit of playing elaborate interludes between the verses of the hymn, and the practice was kept up after his time. Now, Smart was marvelously clever in improvising, and if anyone could insidiously lead a congregation from key to key without immediate detection, *he* was the man. He may have amused himself in experimenting in this fashion—perhaps at rehearsals—but that he deliberately did so in divine service for the purpose of getting the singers (and congregation) into vocal difficulties, because of his dislike to the music, is beyond belief.

THE decline in the attendance at church services continues to be discussed very seriously in religious papers here and in Great Britain. Organists and choirmasters are especially interested in the subject—for they are frequently blamed by both the clergy and the laity for failure to "attract" congregations. A writer in the *Ecclesiastical Review* (Dublin) takes the ground that good preachers are too scarce—and that persons who magnify the importance of the sermon are too numerous. He says:

"We are disposed to hold that, as in England, so in Ireland, one factor which militates against Church-going is to be found in the low standard sought for and attained in the average sermon.

"We cannot admit that the fault lies entirely with the clergy. The laity must take upon themselves at least an equal share of the censure for this state of affairs. Were our people to demand a higher standard in the pulpit and more carefully prepared sermons, they would probably get them. The random visitor to a Scotch Kirk, in any but the most remote districts, will in all likelihood hear a sermon worthy of his interested attention. It is unlikely that the average Scotch divinity student is either more earnest or more eloquent than his compeer in Ireland. But Scotch Presbyterians insist that their ministers shall be carefully trained in the art of preaching, and that no man shall be called to occupy a pulpit without a rigid scrutiny of his powers of preaching. We have unfortunately brought up our people likewise to regard public worship as incomplete without a sermon or address, and to consider the pulpit the dominant feature of a church. The unhappy custom has sprung up in Dublin of advertising in the public Press the names of all the preachers for the ensuing Sunday. This tends to lay undue emphasis upon the sermon, and to encourage what is known in Scotland as the 'sermon-taster,' who roams from church to church sipping the honeyed words of his favourite preachers. The true object of our public services, to render to Almighty God the worship which is His due, tends to become obscured by this false emphasis laid upon the sermon.

"There is too much preaching in our Church. Our people demand a sermon as a condition of their attendance, except at early celebrations. Yet, unlike the Scotch Presbyterians, they take little or no pains to secure that the sermon shall be a good one."

A striking proof of the effect of good preaching is to be found in at least half a dozen New York churches (all of them "denominational"), where no special effort is made to "draw" the people by "popular" music. It is very difficult to get a seat in these places of worship for the reason that the preaching is not only excellent but superlatively so. And it needs no advertising. On the other hand there are numbers of churches where the necessity of attracting congregations by musical services is plainly admitted.

A very curious article appeared not long ago in a prominent New York journal, advocating a new kind of service for use on Sunday afternoons in Episcopal churches. The writer (a curate in a well-known parish) obtained permission from his rector to change the regular Evensong, and to substitute a "made up" service of his own! We quote:

"I eliminate the Confession and Absolution, and use for prayers, collects from our endless store. Instead of canticles, Russian anthems of like length and meaning are used after the single psalm and after each lesson, as well as for the offertory.

"The address of ten minutes' length is on Church teaching. The hymns are well known, one before the Benediction being sung kneeling. In addition, I am trying to use strings, although at present we have only a 'cello; and several pieces are played at the conclusion of the service. The singing is, of course, unaccompanied, and is not only devotional but acts as a foil to the instrumental part of the service. That this is an ambitious thing to do I freely admit; however, we are warned never

to preach down to people, and if we obey that injunction and then proceed to play down to them, it seems to me we had better not play at all. It is a contradiction in terms. I believe that people would prefer better music if they could have it, and the Russian music rarely fails to satisfy. Not only is there a rich store of material in this Russian music, but we can also use much of the old music, such as we find in the English and Yattendon and Oxford hymnals. The latter, however, I feel has to be used more sparingly than Russian, because the appeal it makes is hardly so instantaneous as that of the more modern material. In fact, Horatio Parker says somewhere that we have no place left to-day, save a few jails, in which the work of Palestrina and his kind can be properly given. In conclusion, I feel that we have to keep in mind the necessity of trying to do God's work in His way. We must fight the world, but not with weapons of the world's choosing. A devotional service is one of the means God has given us, and I submit with all humility that the above service is devotional and attractive, but attractive because devotional and not in spite of the fact."

The exact advantage of this new kind of service will seem problematical to the average organist. The portions of the regular service that are eliminated cannot be improved upon by the substitutions mentioned. We are inclined to doubt whether the use of stringed instruments can possibly add to the religious or devotional effect of any service whatever. Russian music is peculiarly adapted to the Greek ritual, and although some of it can be "Anglicized," the great mass of it will not bear transplantation. And, unless we are mightily mistaken, the distinguished Yale professor has been misquoted. The jail that at present is most celebrated for reforms of all kinds has not as yet made any marked advance in the polyphonic school of the sixteenth century, although Mr. Osborne may, after he has disposed of his enemies, perform further miracles at Sing Sing. If "the work of Palestrina and his kind" is "properly given" at Auburn, or Elmira, or elsewhere, we have yet to hear of it. Take it all in all, the Evensong service as it stands in the Prayer Book needs little revision—certainly not what is recommended in the article quoted. All this kind of experimentation shows a peculiar unrest among those of the clergy who, to borrow a phrase of Caesar, are "desirous of new things."

THE concert given at Aeolian Hall last month by the male choir of Calvary Church received some excellent notices from the daily press. The *Evening Post,* the *Sun,* the *Mail,* and the *World* all spoke in the highest terms of the work of the choir. Mr. John Bland, the choirmaster of Calvary Parish, is to be congratulated upon the excellent singing of his boys and men. A Russian program of considerable difficulty was adequately presented, and Mr. Bland contributed several tenor solos.

AN admirable performance of Parker's "Hora Novissima" was given at the Cathedral of St. John the Divine on the evening of Quinquagesima by the Cathedral choir. Mr. Miles Farrow conducted and Mr. Lefebvre presided at the organ. The soloists were Miss Grace Kerns, soprano; Mrs. Benedict Jones, contralto; Mr. Wheeler, tenor, and Mr. Glenn, bass.

An interesting musical event in southern New Jersey will be the Burlington Public School Music Festival, to be held May 4 and 5, under the direction of Clarence Wells, Supervisor of Music.

Eight hundred grade children and the High School Glee Clubs will take part and the programme will include folk-songs and dances, action songs in costume, sight singing demonstrations, part songs and choruses, "The Wreck of the Hesperus," Longfellow-Anderton, a cantata for mixed voices, "The Lady of Shallott," Tennyson-Bendall, a cantata for female voices and "Hiawatha's Childhood," Whitely, an operetta for unchanged voices, the music of which is founded on original Indian melodies.

Well-known Philadelphia soloists have been engaged, including Emily Stokes Hagar, soprano; Henry Gurney, tenor; Henry Hotz, bass, and two boy sopranos. The chorus will be accompanied by the Trenton Orchestra, Albert Winkler, director.

Negro melodies and the B minor Mass—simple primitive music and one of the most complex choral compositions ever written—these were contrasted at a rehearsal of the Bach Choir of the Bethlehems this week when the choir, following a practice rendition of the chorus Sanctus, listened to selections by the colored quartet of Fisk University. The appearance of the Fisk singers was arranged for by Dr. H. S. Drinker, President of Lehigh University and of the Bach Choir, who heard them while in Nashville, Tenn., last fall, attending the inauguration of Dr. F. A. McKenzie, an alumnus of Lehigh, as the President of Fisk.

The Bach Choir will give its eleventh festival at Lehigh University on May 26 and 27.

J. WARREN ANDREWS, A.G.O., WARDEN. S. LEWIS ELMER, A.A.G.O., SUB-WARDEN
HAROLD V. MILLIGAN, F.A.G.O., GEN. SEC. VICTOR BAIER, A.G.O., GEN.TREAS.

American Guild of Organists
UNITED STATES AND CANADA

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GUILD EXAMINATIONS

Wednesday, May 31, and Thursday, June 1, are the dates for the annual examinations of the Guild in New York and other cities. For information apply to Warren R. Hedden, Chairman of Examination Committee, 170 West 75th Street, New York.

NEW ENGLAND CHAPTER

The following programme was played by Mr. W. Lynnwood Farnam at the Harvard Club, Boston, on Sunday afternoon, February 27:

1. Allegro Vivace (from 5th Symphony).....Widor
2. Impressions .....Karg-Elert
   Clair de lune
   Harmonies du soir
3. Sketch in D flat.....Schumann
4. Toccata, Adagio and Fugue in C major.....Bach
5. Larghetto (from Clarinet, Quintett).....Mozart
6. Scherzo (from 2nd Symphony).....Vierne
7. Theme, Variations and Finale in A flat.....Thiele

Quite an interesting discussion was held recently at the Harvard Musical Association, when two hours were consumed with the much debated subject of arrangements for the organ.

Proponents—
Mr. Will MacFarlane
Mr. John O'Shea
Opponents—
Mr. George A. Burdett
Mr. Henry M. Dunham
Middle Ground—
Mr. E. E. Truette

Other speakers were Mr. John Herman Loud, Mr. Samuel Carr and Mr. Ernest Skinner.

The Dean in his opening remarks voiced his thought on the subject of arrangements pro and con as the opportune and the ideal.

Mr. MacFarlane, speaking for arrangements, argued that arrangements were necessary; that every organist played arrangements, citing the accompaniment of oratorios, etc., in church; that a large public, through the medium of arrangements, were enabled to hear and enjoy excerpts from oratorio, opera, symphony and overture who never would otherwise hear them, and finally that the modern perfected organ rendered feasible and effective such orchestral arrangements.

Mr. John O'Shea followed, speaking for arrangements, dwelling mainly on the proposition laid down that arrangements were necessary to complete the education of both student and general public.

Mr. Dunham, opposing arrangements, made his main argument on the great wealth of original organ music, which was in a large measure crowded out by the study and performance of arrangements, and that the playing of arrangements unfitted the performer for straight organ work.

Mr. Burdett, also opposing, followed a psychological trend claim that the earnest and sincere organist with a right and pure heart and thinking *"straight"* would *not* play arrangements.

Mr. Truette in his paper advocated a middle ground, urging a judicious admixture of both original compositions and arrangements, but deploring the tendency to overdo in making arrangements the principal part of the programme.

Mr. John Herman Loud proclaimed himself a purist and a classicist, acknowledging at the same time the impeachment that he himself played arrangements, and only recently gave an entire programme of Wagner and was about to give another.

Mr. Samuel Carr and Mr. Skinner each spoke pertinently and effectively, the former resenting a thinly veiled attack upon an organist and his programme at a recent concert in the Old South Church on the new Skinner organ and the latter defending himself and his organ against an open attack, ending with the remark that the organ was the great message bearer of the century and his organ delivered the message to four hundred thousand people in Boston who never heard a symphony concert.

PENNSYLVANIA CHAPTER

The Pennsylvania Chapter of the American Guild of Organists gave a public service on Tuesday evening, February 1, in the Church of the Atonement, West Philadelphia, the choir for the occasion being the Cantaves Chorus of women's voices, with their director, Miss May Porter, at the organ. Mr. F. H. Bendig, organist of the church, Mr. Clarence Bawden, organist, and Mrs. Dorothy Johnstone Baseler assisted. Public appreciation of these Guild services is very gratifying, and this occasion was no exception to the rule, the large auditorium of the church being filled, and many persons being unable to obtain seats. The programme follows:

Organ and Harp Prelude, "Romariza".....Schmeidler
Hymn 520
Magnificat and Nunc Dimitis.....J. E. West
Anthems—"The Lord Is My Shepherd" } .....Schubert
"The Almighty" }
"He in Tears That Soweth".....Hiller
"Ave Maria" .....Brahms
Offertory, "Triumphant Zion," contralto solo, sung by Miss Elizabeth Bonner, with the composer, Clarence Bawden, at the organ.
Hymn 408
Organ Postlude, Toccata.....Tombelle
Harp Solo, Pastorale.....Rameau

The Rev. Charles W. Shreiner, rector of the church, conducted the service, and the sermon was preached by the Rev. Phillips Endecott Osgood, of the Chapel of the Mediator.

The next public service of the Chapter will be held on the evening of Tuesday, March 28, at St. Clement's Church, Philadelphia, when the choir of the church, under direction of Henry S. Fry, will sing a new cantata, The Triumph of the Cross, by Harry Alexander Matthews.

CENTRAL NEW YORK CHAPTER

On February 3 a public service was presented under Chapter auspices at Grace Church, Utica, under the direction of De Witt Coutts Garretson, organist of the church, assisted by his admirable choir and Mr. Andrew Allez, of Christ Church, Cooperstown, who played as a Prelude the Intermezzo from the A minor Sonata by Rheinberger, and Mr. Earl B. Collins, of Syracuse, who played Callaerts' Toccata as a Postlude. The choral numbers included the Magnificat and Nunc Dimittis in A flat

by Mann; God That Madest Earth and Heaven, Broome; and Randegger's Praise the Lord.

Another Chapter public service was held February 20 at Trinity Church, Watertown, N. Y., under the direction of the organist and choirmaster, Gerald F. Stuart. The choir of forty voices rendered Mann's service in A flat; The Wilderness, by Goss, and Stainer's O Clap Your Hands. Miss Wilhelmina Woolworth and Miss Edith Henderson assisted with organ numbers.

ILLINOIS CHAPTER

A festival service was given by the Chapter at St. Mark's Church, Evanston, on February 3. Mr. Stanley A. Martin, organist of St. Mark's, directed the service. The programme was as follows:

Organ ..... Finlandia ..... Sibelius
Mr. W. D. Belknap
Nunc Dimittis in B flat ..... Lutkin
Versicles and Responses ..... Tallis
Organ (a) Prelude ..... Saint-Saens
(b) Romance in A flat ..... Turner
(c) Grand Choeur (Seventh Sonata) .. Guilmant
Mrs. George Nelson Holt
Organ (a) Finale in B flat (Fourth Sonata) Mendelssohn
(b) Caprice in B flat ..... Guilmant
Mr. Mason Slade
Offertory Anthem ..... Tschaikovsky
(Hymn to the Trinity)

On February 13 a Chapter service was sung by the choirs of Trinity Church, Chicago (Irving C. Hancock, organist and choirmaster) and Grace Church, Oak Park (Arthur R. Fraser, organist and choirmaster) at the latter church. Following was the programme:

Processional Hymn 516, "Onward, Christian Soldiers"
H. R. Fuller
Collects
Magnificat in A flat ..... Dr. A. H. Mann
Solo Organ Numbers
a. Sunset ..... Dr. Roland Diggle
b. Fantaisie Symphonique ..... Rossetter Cole
Robert Birch
Organist and Choirmaster, Emmanuel Church, La Grange
Anthem—"I Beheld and Lo" ..... Sir George Elvey
Solo Organ Numbers
a. Finale, Opus 205 ..... Homer N. Bartlett
b. Clock Movement ..... Joseph Haydn
((From the Eleventh Symphony)
c. Toccata in F major ..... Charles M. Widor
Irving C. Hancock
Organist and Choirmaster, Trinity Church, Chicago
Gallia—A Motett ..... Charles Gounod
COMPLINE
Nunc Dimittis in A flat ..... Dr. A. H. Mann
Orison Hymn No. 642 ..... Dr. J. B. Dykes
Recessional Hymn No. 62 "From the Eastern Mountains"
Dr. A. H. Mann

VIRGINIA CHAPTER

Under the auspices of the Chapter, the following programme was presented recently at the First Presbyterian Church, Norfolk, Va., by William H. Jones, A.A.G.O., organist, assisted by Miss Helen Smith, soprano, and Miss Ethel Nicholson, violinist:

Sonata in A minor ..... Borowski
1. Allegro ma non troppo 2. Andante
3. Allegro con fuoco
Nocturne in D flat ..... Chopin
Soprano Solo: "The Lord Is My Shepherd" ..... Liddle
Benediction Nuptiale ..... Frysinger
Sposalizio (Wedding Strains) ..... Liszt
Spring Song ..... Mendelssohn
Concert Caprice ..... J. Stuart Archer
Soprano Solo: "Ave Maria" ..... Schubert
With Violin Obligato
Fantasia on Scotch Songs and National Airs .... Macfarlane

WESTERN TENNESSEE CHAPTER

On February 8 the Chapter met at the studio of Mrs. Bessilee E. Reese in Memphis, the Dean, Mr. Ernest F. Howke, presiding. Great interest was manifested in the letters from the Warden, J. Warren Andrews, pertaining to the welfare of this busy Chapter. Beginning in March, it was decided to hold bimonthly meetings. Enoch Walton was appointed chairman for the next public recital, to be given in March. Mr. Walton's talk on Current Musical Topics was very interesting and greatly enjoyed. The second and third organ sonatas of Mendelssohn were analyzed by Mr. Hawke and proved very instructive.

NORTHERN OHIO CHAPTER

On Monday evening, February 7, 1916, the second exchange organ recital, which the Northern Ohio Chapter is holding with adjacent Chapters of the Guild, was given at the Euclid Avenue Presbyterian Church, Cleveland, Mr. Herbert E. Hyde, organist and choirmaster of St. Peter's Episcopal Church, Chicago, representing the Illinois Chapter, gave a programme which was a delight to the layman and an inspiration to the musician.

A dinner and business meeting at which thirty were present preceded the recital. Considerable time was given to discussion of Guild extension work, which the Northern Ohio Chapter has undertaken in accordance with the recent constitutional amendment. Mr. Hyde's programme was as follows:

1. Caprice Heroique ..... Bonnet
2. Reverie ..... Bonnet
3. Andantino ..... Chauvet
4. Chromatic Fantasie ..... Thiele
5. Praeludium (Sonata No. 14) ..... Rheinberger
6. Cradle Song ..... Grieg
7. Menuet a l' Antico ..... Seeboeck-Hyde
8. LeBonheur (ms.) ..... Hyde
9. Choral Song and Fuge .... Wesley
10. Vision ..... Rheinberger
11. Sonata No. 1 ..... Borowski
((a) Allegro ma non troppo
(b) Andante
(c) Allegro confuoco

Mr. William Treat Upton, organist and choirmaster of Calvary Presbyterian Church, Cleveland, gave the following programme at that church on February 17:

1. Fantasie and Finale from Sonata No. 10 in B minor
Rheinberger
2. Cantilena in G
Nocturne in B minor ..... Arthur Foote
3. Lamentation ..... Guilmant
4. Intermezzo ..... Rogers
Evening Song ..... Bairstow
Spring Song ..... Macfarlane
Lied des Chrysanthemes ..... Bonnet
Canzonetta ..... Mark Andrews
5. Hora Mystica ..... Bossi
6. Concert Piece No. 2 ..... H. W. Parker

On the same evening Mr. Vincent Percy gave the following recital in the Hough Avenue Congregational Church:

1. Persian Suite ..... R. S. Stoughton
The Courts of Jamshyd (Alla marcia)
The Garden of Iram (Lento)
Saki (Allegro scherzando)
2. Prelude in B minor ..... Bach
3. Benediction Nuptiale ..... Dubois
(Second movement of the "Messe de Marriage.")
4. Scherzo ..... Rogers
5. Marche Funebre et Chant Seraphique
F. Alexandre Guilmant
6. First Concert Study ..... Pietro Allesandro Yon

The following Chapter recital was given February 20 at the First M. E. Church, Medina, Ohio, by John Beck, assisted by the church choir and Mr. Fred Bokley, baritone:

1. Prelude in D flat major ..... Rogers
2. Processional "Call to Worship"
3. Invocation
4. "Suite Gothique" ..... Boellmann
(a) Introduction—Chorale
(b) Menuet Gothique
(c) Priere a Notre-Dame
5. Nocturne ..... Frysinger
6. Capriccio ..... Lemaigre
7. "Vision" ..... Rheinberger
8. Anthem "Great Is the Lord" ..... Diggle
9. Offertory Solo "Thou Shalt Keep Him in Perfect Peace" Speaks

Mr. Bohley

10. "Jubilate Deo" ..... Silver
11. "At Evening" ..... Kinder
12. "Ave Maria" (16 century) ..... Liszt

SOUTHERN OHIO CHAPTER

Following are the programmes of the Chapter's series of half-hour organ recitals presented recently at Christ Church, Cincinnati:

W. A. Grubbs, Organist

Christmas Offertorium ..... Lemmens
Chorus of Shepherds
Gloria
Adoration
Chorus
Morning Song, Op. 28, No. 2 ..... Kramer
Adagio from C minor Sonata ..... Guilmant
Spring Song ..... Hollins
Melody in C ..... West
Toccata in D ..... Kinder

Mrs. Lillian Arkell Rixford, Organist

Two Movements from Sonate in G minor .... René L. Becker
Preludium—Festival
Prayer
Scherzo in D minor, Op. 155, No. 3 ..... William Faulkes
Preludium in D minor ..... Gordon Balch Nevin
"Thanksgiving" } ..... Clifford Demarest
"Sunset" }
(From a Pastoral Suite)

Mr. C. Hugo Grimm, Organist

Concerto in F major ..... Handel
Allegro moderato
Andante maestoso
Adagio—Allegro
Elegy ..... Sibelius
Reverie du Soir ..... Saint-Saens
(From Suite Algerienne)
Prelude ..... Alkan
Offertory ..... Jarnefelt
Processional ..... Carl W. Grimm

Alois Bartschmid, Organist

Third Concert—Fantasia ..... O. Dienel
Canzona ..... W. Wolstenholme
Scherzo ..... E. Gigout
Prelude ..... C. Saint-Saens
Meditation ..... A. Klein
Finale Symphonie No. 2 ..... C. M. Widor

J. Alfred Schehl, Organist

Jubilate, Amen ..... Kinder
Fantasie in A minor ..... Grabert
A Shepherd's Tale ..... Gillette
Saki, from Persian Suite ..... Stoughton
Christmas in Sicily } ..... Yon
Toccata }

MICHIGAN CHAPTER

At St. Paul's, Flint, Michigan, a Chapter evensong and recital was given February 20 by Mrs. A. J. MacKinnon, organist, assisted by St. Paul's Choir, Edward C. Kelley, choirmaster, and Mrs. B. C. Crampton, soprano. The programme was as follows:

Evening Service ..... Simper
Organ-Overture to Occasional Oratorio ..... Handel
Andante Maestoso
Adagio
March
Choir—Gloria from Twelfth Mass ..... Mozart
Organ (a) Pastorale from Sonata No. 1 ..... Guilmant
(b) Quick March ..... Wely
Solo—"Rolling in Foaming Billows" (Creation) ..... Haydn
Mr. Kelley
Choir—Gallia ..... Gounod
Solos (a) "I Love to Hear My Saviour's Voice" ... Glover
(b) "Brightest and Best" ..... Rubinstein
Master Howard Loraine
St. Paul's Boys' Choir
Choir—Damascus Triumphal March (Naaman) ..... Costa
Organ—"Hallelujah Chorus (Mount of Olives) .. Beethoven

J. L. Edwards, Sub-Dean of the Chapter, gave the following Chapter recital at St. John's Church, Detroit, on February 22:

Sonata No. 10 in B minor Op. 146 ..... Josef Rheinberger
Prelude and Fugue
Theme with Variations
Fantasie and Finale
Fountain Reverie ..... Percy Fletcher
Cantilene Pastorale ..... Alex. Guilmant
Allegro Vivace (5th Symphony) ..... Charles Marie Widor
Offering for Guild and Parish Funds
Scherzo ..... Heinrich Hofmann
St. Cecilia Offertory No. 2 ..... Edmond Batiste
Evening Song ..... Reginald Goss Custard
Pomp and Circumstance No. 1 ..... Edward Elgar

MISSOURI CHAPTER

Missouri Chapter held its first meeting of 1916 on Monday, January 31. Mr. George D. Markham, in charge of the music at the St. Louis World's Fair, and chairman of the Music Committee of one of the local churches, was the guest of the Chapter and gave an interesting talk on the music of the church service.

A motion was unanimously carried voicing the thanks of Missouri Chapter for the action of the Council in electing Mr. Louis Hammerstein an Honorary Associate of the Guild, thereby approving the Chapter's previous action.

At the Church of the Holy Communion, St. Louis, Mr. Ernest P. Stamm gave the following organ recital February 13, under Chapter auspices:

Persian Suite ..... Stoughton
In the Twilight ..... Harker
Capriccio ..... Lemaigre
In Paradisum } ..... Dubois
Fiat Lux }
Scherzo ..... Dethier
Cantilene ..... Meyer-Helmund
Fanfare d'Orgue ..... Shelly

SOUTHERN CALIFORNIA CHAPTER

The Chapter's annual dinner was held recently at the Hotel Hollenbeck, Los Angeles. During the evening the following programme of chamber music was presented:

Eduard Napravnik (1839-)
Allegro con spirito, from Trio Op. 62, for Piano, Violin and Violoncello
The Fuhrer-de Zielinski Trio Club
Georges Bizet (1838-1875)
"Agnus Dei" with Violin obligato
Mr. H. C. Cassidy
Violin oglibato by Miss Bessie Fuhrer
Arcangelo Corelli (1653-1713)
Sonata in D minor, for Violoncello
Prelude—Allemande—Sarabande—Giga
Miss Lucy Fuhrer
Charles Whitney Coombs (1859-)
"Song of a Summer Night"
Mr. H. C. Cassidy
Josef Rheinberger (1837-1901)
Quartet Op. 38, for Piano, Violin, Viola and Violoncello
Allegro non troppo—Adagio—Menuetto—Finale
The Fuhrer-de Zielinski Trio Club and
Mr. Sydney C. Peck, Viola, Assisting

ONTARIO CHAPTER

A general meeting of this Chapter was held in Old St. Andrew's Church, Toronto, on February 23. Tea was served at 6.30, followed by the meeting, at which Mr. Healey Willan spoke on The Orchestral Use of the Organ During Church Service. Following the meeting was an organ recital by Mr. Richard Tattersall, with the following programme:

1. Prelude and Fugue in C minor ..... Healey Willan
2. "Finale" from "Pathetic Symphony" ..... Tschaikowsky
3. Sonata in D minor, No. 1 ..... Guilmant
(Introduction—Allegro—Pastorale—Finale)
4. "Scherzo" (Sonata in E flat) ..... Horatio Parker
5. "Allegro" (6th Symphony) ..... Widor

Church Notes

Come, Let us Sing and Hear My Prayer, by Mendelssohn, were presented February 25 by the choir of St. Andrew's Memorial Church, Yonkers, N. Y., under the direction of R. E. H. Terry, O. & C.

Vexilla Regis, by Shelley, was presented March 14 at St. Paul's Chapel, New York, E. Jaques, O. & C., with the following soloists: Mrs. E. B. Harper, soprano; Mr. F. Martin, bass. The cantata was preceded by two pieces in memory of the late C. B. Hawley.

At St. John's Church, Los Angeles, Cal., on Sunday, February 20, a special musical service was given consisting entirely of compositions by Edward Shippen Barnes. Among the works rendered were: Bow Down Thine Ear, The Comforter, The Fatherland, The Shadow of the Almighty, Magnificat and Nunc Dimittis, etc. Before the service Dr. Roland Diggle, the organist and choirmaster, played a number of Mr. Barnes's organ compositions.

The choir of the First Presbyterian Church, Little Falls, N. Y., Julia E. Broughton, organist, rendered the following works at special musical services this winter: Forty-sixth Psalm, Buck; Stabat Mater, Rossini; Excerpts from Elijah, Mendelssohn; Coming of the King, Buck; Light of Life, Geibel.

Ernest H. Cosby, organist and choirmaster of All Saints' Episcopal Church, Richmond, Va., celebrated the fifteenth anniversary of his association with the church on the first Sunday in March. A special musical programme had been arranged and the service was festival in character. The chair numbers forty boys and fourteen men.

William C. Carl arranged a musical service in memory of the late Sir George C. Martin at the Old First Presbyterian Church, New York, Sunday, March 5. The list included the Festival Te Deum, written for the sixtieth anniversary of the reign of the late Queen Victoria; Whoso Dwelleth Under the Defense of the Most High, choral response, and the organ numbers.

Maunder's Penitence, Pardon and Peace was performed at St. Mary's Church, Brooklyn, N. Y., on March 5 by the united chancel choir and parochial chorus, 70 voices, under the direction of Prower Symons, A.A.G.O., O. and C. The work was preceded by extracts from Mendelssohn's O Come, Let Us Sing." The soloists were Charlotte Radcliffe Symons, soprano, and W. J. Horton, tenor. This was the sixth festival performance in St. Mary's in twelve months and marked the first anniversary of Mr. Symons' incumbency.

The choir of the Church of the Holy Trinity, New York City, Franke E. Ward, O. and C., on March 5 sang the following numbers in memory of the late Benjamin Fulton Lambord: Magnificat in D, Anthem—Suffer Little Children, Lambord; a. Offertory in D minor, b. In Paradisum, Dubois; Four pieces: The White Lily, Twilight, Spring Song, Novelette, Lambord; Funeral March and Song of the Seraphs, Guilmant.

On Sunday afternoons at four o'clock at St. Bartholomew's Church, New York City, A. S. Hyde, O. & C., the following works will be sung: February 27—Excerpts from The Beatitudes, Franck; March 5—Motet for women's voices: The Twenty-third Psalm, Parker; March 12—Cantata: Thou Guide of Israel, Bach; March 19—Excerpts from Stabat Mater, Dvorak; March 26—Excerpts from The Messiah, Handel; April 2—Stabat Mater (a capella), Palestrina; April 16—Motet: Gallia, Gounod; April 23 (Easter Day), Motet: Lord, We Will Be Glad, Mozart; April 30—Excerpts from The Light Light of the World, Sullivan.

Dvorak's Stabat Mater will be given on April 13 in St. Thomas' Church, New York City, at 8.15, by the festival chorus and full orchestra under the direction of T. Tertius Noble, O. & C. Cards of admission may be had on application to Chorus Secretary, 1 West Fifty-third Street. Stamped envelope must be enclosed.

On April 25, at 11 A.M., a dedication service will be held in the church, and on April 27, at 8.15 P.M., a performance of Gloria Domini by Noble will be given by the festival chorus and full orchestra. A new Te Deum in G minor specially written for the dedication service will be sung for the first time at this service.

At the Federated Church, Nome, Alaska, on Sunday evening, December 26, the following programme was presented at the Christmas concert. Such a programme is not often rendered so near the North Pole: Doxology; Hymn—Joy to the World, No. 71; Anthem—Glory to God in the Highest, Choir; Scripture; Violin Solo—Selected, Miss Bertha Johnson; Anthem—There Came Upon the Midnight Air, Choir; Soprano Solo—Hail the Night, All Hail the Morn, Mrs. Elsie Poteet; Hymn—O Little Town of Bethlehem, No. 76; Anthem—There Came Three Kings, Choir; Offering and Offertory, Miss Helen Lomen; Bass Solo—Mizpah, Mr. Elmer Reed; Anthem—Cantata Domina, Choir; Hymn—Carol, No. 75. F. R. Cowden, director, and Miss H. Lomes, organist.

Various Notes

The Norristown (Pa.) Choral Society, Ralph Kinder, conductor, presented Haydn's Spring and Dvorak's Stabat Mater at their ninth concert on February 15. Soloists: Miss H. Buchanan, soprano; Miss B. Leonard, contralto; Dan Beddo, tenor; W. F. Newberry, bass.

The Litchfield (Ill.) Choral Club is entering upon its second year and is instituting a vigorous campaign for musical entertainments of a high order. In its first year it gave two excellent programmes of varied choral numbers. One programme given at the Litchfield-Hillsboro Chautauqua made a feature of folk-songs. This year three concerts are to be given, the first, a historical costume concert, originated and developed by the conductor, Miss K. V. Dickinson, was given February 3. The second concert will be given by outside talent and at the third the club will present Deems Taylor's The Highwayman.

Six scholarships for free tuition in the Guilmant Organ School for next season were announced at the banquet given the members of the Alumni Association by Philip Berolzheimer, February 28, at the Hotel Brevoort. A contest open to both young men and women over sixteen years of age will be held in September under the direction of Dr. William C. Carl, director of the school. Over one hundred guests attended the dinner. The favors were gold fountain pens, given to every one present. An entertainment by professional artists followed the dinner.

Pupils of Mr. Frank Parker at his studio in Charles City, Ia., presented the following song recital on January 26: Madrigal, Chaminade; Evening Love Song, Shipman; For You Alone, D'Hardelot; The Mother Heart, Gaines; My Little Love, Hawley; Evensong, Homer; Irish Mother's Lullaby, Lang; I Am Thy Harp, Woodman; A Red, Red Rose, Hastings; Uncle Rome, Homer; When the Dew is Falling, Schneider; Song Cycle, The Perfect Year, Matthews; Five Quatrains from the Rubaiyat of Omar Khayyam, Rogers; Charm of Spring, Clarke; Husheen, Needham; I Bring You Heartsease, Branscombe; On Jhelum River, a Kashmiri Love Story, Woodforde-Finden.

The Babylon Choral Society, W. W. Bross, director, presented the following programme at their concert in the Methodist Church, Babylon, N. Y., on February 29: Sacred Folk-songs—Silent Night, Holy Night, Old German; A Joyous Christmas Song, Old French; Slumber Song of Infant Jesus, Old French; Harp Solos—From Concerto, Zabel; Ballade, Zabel; Contralto Solos—A Birthday, Cowen; Absent, Metcalf; The Morning Wind, Branscombe; Sacred Folk-songs—Deep River, American Negro Spiritual; Dig My Grave, American Negro Spiritual; Part Song—Echo is a Timid Maid, Macfarlane; Harp Solos—Marguerite au Rouet, Hasselmann; Barcarolle, Hasselmann; Irish Romance, Eastman; Contralto Solos—What the Chimney Sang, Griswold; Long Ago, Homer; The Star, Rogers; Cantata—Christmas Eve, Gade. Soloists: Miss Hilda Deighton, contralto; Mrs. L. F. Eastman, harpist.

Organ Notes

A recital of unusual interest took place at the factory of the Hutchings Organ Company, Waltham, Mass., on the morning of February 16, when the Bach Concerto in A minor for four claviers and orchestra was rehearsed and performed before a small gathering of invited guests. The event was made possible by the fact that the organ built for St. John's Church, Helena, Ark., was provided with twin consoles and that a small theatre organ was playable in the factory at the same time. The following organists took part: Albert W. Snow, Church of the Advent, Boston; George A. Burdett, late of the Harvard Church, Brookline; Walter N. Kilburn, All Saints', Ashmont; W. Lynnwood Farnam, Emmanuel Church, Boston, and Marshall S. Bidwell, First Baptist Church, Medford, Mass. The disposition of parts was as follows: Clavier I. Great Diapason of theatre organ. Clavier II. Swell Flutes 8 and 4 ft. of theatre organ. Clavier III. Choir Flutes 8 and 4 ft., Console I of St. John's Church organ. Clavier IV. Swell Flutes 8 and 4 ft., Console I of St. John's Church organ. Clavier V (orchestral part). Great Flutes 8 and 4 ft., Pedal 16 and 8 ft., Console II of St. John's Church organ. Few gradations of tone were possible, but these were effected by shutting off 4 ft. stops and by the alternation of the various claviers and pairs of claviers. The concerto is said to be one of those composed for strings by Antonio Vivaldi and adapted and much elaborated for four pianofortes and orchestra by J. S. Bach. The work has just been arranged for two pianofortes by Mr. Farnam.

The American Organ Players' Club of Philadelphia held its midwinter festival on Tuesday, February 15. The chief events were a "guest" recital by Charles Heinroth of Pittsburgh, played on the new organ in St. Clement's Church, followed by a get-together dinner, at which a large number of the club were present. Dr. J. M. E. Ward was toastmaster and the guests of honor were Dr. Hugh A. Clarke, Professor of Music at the University of Pennsylvania; Rev. Charles Hutchinson, D.D., Rector of St. Clement's, and Charles Heinroth, of Carnegie Hall, Pittsburgh, the latter being an "honorary" member of the club. Mr. Heinroth's recital displayed that virtuosity and amplitude of technique for which he is so well known, and was heard by an audience which completely filled the church. Programme: Passacaglia, J. S. Bach; Andante (clock movement), Symphony in D, Jos. Haydn; Chromatic Fantasie, Thiele; Lamentation, Guilmant; Caprice, The Brook, Gaston Dethier; Clair de Lune, Karg-Elert; Praeludium, Jarnefelt; Organ Concerto No. 10, G. F. Handel; Nocturne, G. Ferrata; Farandole, Georges Bizet.

Vacancies and Appointments

Karl Krueger, assistant organist of St. Luke's Church, New York City, has been appointed organist and choirmaster of St. Ann's Church-on-the-Heights, Brooklyn, N. Y. He will go to St. Ann's May 1.

Mr. William Anderson, organist and choirmaster of St. Mark's Church, New Britain, Conn., has been appointed organist and choirmaster of St. John's Church, Stamford, Conn. Mr. Anderson is a pupil of Dr. G. Edward Stubbs, and has made a great success of the boy choir of St. Mark's, New Britain. He was recently elected organist of St. John's Church, Youngstown, Ohio, but declined the position, as he desired to remain in the eastern part of the country. The musical opportunities at St. John's, Stamford, are unusual. There is a fine organ, and good material for a choir of boys and men.

Arthur Bates Jennings has resigned his position of organist and choirmaster of the Independent Presbyterian Church, Savannah, Ga., to accept a call to St. Stephen's P. E. Church, Sewickley, Pa.

Obituary

Francis H. Hastings, one of the leading citizens of the town of Weston and one of the most widely known manufacturers of church organs in the country, died on Wednesday, February 23, in his eightieth year. Funeral services were held on Friday afternoon at his late residence.

Mr. Hastings was born in Weston in 1836, and at nineteen years of age went to Boston (Roxbury) to enter the employ of E. & G. G. Hook, organ builders. He was admitted to partnership in 1865 and has been the principal owner since the death of Elias Hook in 1881.

In 1887 Mr. Hastings moved his business from Roxbury to a new and larger factory building he had erected on a portion of his old homestead at Kendal Green, Mass., and in 1893 a corporation was organized to carry on the business under the firm name of Hook & Hastings Company.

Mr. Hastings was devoted to his art, giving it his whole energy for nearly sixty years, and was recognized as the leading organ builder in the country.

During his later years he built up a strong organization of younger men, who have been in charge of the management for some years and who will continue the business.

Organ Recitals

KARL KRUEGER, at St. Luke's Church, New York City:
Fuge in G minor—Bach.
Canzona in A minor—Guilmant.
L'Angelus—Massenet.
Arioso—Rogers.
Prelude—"Hansel and Gretel"—Humperdinck.
Scherzo from string quartet—Tchaikovsky.
Pastorale Symph. No. 2—Widor.
Fiat Lux—Dubois.

Dr. J. L. BROWNE, at the Baptist Church, La Porte, Ind., January 19.
Prelude in G minor and Fugue in C minor—Bach.
Andante from Suite in F (paraphrased), Bird.
Concert Prelude in D minor—Kramer.
Hymnus—Von Fielitz.
Scherzo Symphonique—Browne.
Meditation—Elegie (First Suite)—Borowski.
Love Song—Ferrata.
Romanza—Keller.
Alla Marcia (ms)—Browne.

Mr. P. C. MILLER, at University of Virginia, Charlottesville, Va., January 16.
Toccata and Fugue, F minor—Noble.
Meditation—E. d'Evry.
Cantilene Pastorale—Guilmant.
Sonata I—Borowski.
Clair de Lune—Karg-Elert.
Humoresque—Ward.
Evening Song—Bairstow.
Nocturne—Foote.
Hosannah—Dubois.

S. SALTER, at Williams College, Williamstown, Mass., February 16:
Fantasie and Fugue in G minor—Bach.
Andante Con Moto from the Fifth Symphony—Beethoven.
Scherzo in G minor—Bossi.
Cantabile—Loret.
Prelude in C sharp minor—Rachmaninoff.
Piéce Heroique—Franck.

T. SCOTT BUHRMAN, at the Scotch Presbyterian Church, New York, the Last of a Series of Twelve Relitals, February 27:
Scotch Fantasia—Macfarlane.
Gondoliera—Goss-Custard.
"Clock Movement," from 4th Sym.—Haydn.
Prelude and Fugue in G—Bach.
Rondo Giochevole (*Mss*)—*Buhrman*.
Overture to Tannhauser—Wagner-Warren.

CHARLES H. MORSE, at Dartmouth College, Hanover, N. H., February 13:
Toccata in F—Bach.
Lullaby in E Flat—Macfarlane.
Epithalamium (Wedding Hymn) in F—Woodman.
Serenade in A—Harker.
Melodie in E—Rachmaninoff.
Allegro Appassionato, from Sonata V—Guilmant.

PROF. W. T. UPTON, at the Oberlin College, Oberlin, O., February 25:
Fantasie and Finale, from Sonata No. 10, in B minor—Rheinberger.
Cantilena in G, and Nocturne in B minor—Foote.
Lamantation—Guilmant.
Lied des Chrysanthemes—Bonnet.
Intermezzo—Rogers.
Evening Song—Bairstow.
Gavotte—Dethier.
Hora Mystica—Bossi.
Concert Piece No. 2—Parker.

A. RIEMENSCHNEIDER, at the Baldwin-Wallace College, Berea, O., February 13:
Sonata in C minor—Baldwin.
Cradle Song and Walter's Prize Song—Wagner.
Chanson de Joie—Diggle.
Eventide and Toccata in A—Frysinger.

FREDERICK MAXSON, at Holy Trinity Church, Bethlehem, Pa., January 11:
Festival Prelude—Faulkes.
Evening Song—Bairstow.
Prelude and Fugue in E Flat (St. Ann's)—Bach.
Grand Chorus in D—Maxson.
Madrigal—Maxson.
Sonata, C Minor—Salomé.
Concert, Overture in D minor—Matthews.
"Evening Chimes"—Wheeldon.
Marche from "Ariane"—Guilmant.

HERBERT F. SPRAGUE, at Trinity Church, Toledo, O., February 22:
Prelude and Fugue in E flat (Saint Anne's)—Bach.
Nocturne in B flat—Field.
Song of Joy—Diggle.
Second Rhapsodie on the Breton Canticles—Saint Saens.
Nocturne in D—Faulkes.
Hunting Song—Mendelssohn.
Second Sonata, "O Filii"—Lemmens.

CHARLES GALLOWAY, at the Washington Universty, St. Louis, Mo., February 20:
Passacaglia in C minor—Halsey.
Rondo-Caprice—Buck.
Sonata 1, in A minor—Barowski.
A Springtime Sketch—Brewer.
Concert Fugue in G—Krebs.
At Twilight—Frysinger.
Grand Chorus—Hollins.

D. R. MACLEAN, at the First Church, Newton, Mass., February 15:
Finale from Sonata XVIII—Rheinberger.
Cantilena from Sonata XI—Rheinberger.
Melodie—Rachmaninoff.
Liebesfreud—Kreisler.
Intermezzo from Sonata VII—Guilmant.
Reve Angelique—Rubinstein.
Serenade from Concerto. Opus 38—Lindner.
Scherzo—van Goens.
Finale in E flat major—Guilmant.

HENRY S. FRY, at the Drexel Institute, Philadelphia, Pa., February 10:
Fantasie—Overture—Fricker.
Humoreske—Ward.
Sketch a la Minuet—Reiff.
Reve Angelique—(Kamennoi Ostrow)—Rubinstein.
The Tragedy of a Tin Soldier—Nevin.
Variations on an Evening Hymn—Fry.
Coronation March—Tschaikowsky.

R. L. AUCHENBACH, at St. John's Reformed Church, Reading, Pa., February 14:
Scherzo Symphonique—Frysinger.
Prelude and Fugue in C minor—Bach.
Air and Variations in A—Haydn.
(Symphony in D)—Haydn.
Tavanay—Vincent.
"Idyl—Sellars.
Notturna—Naprawnik.
The Caravan—Maunder.
March from "Abraham"—Molique.

EDWIN ARTHUR KRAFT, at Trinity Cathedral, Cleveland, O., February 15:
Triumphal March: Noble.
Spring Song, "From the South"—Lemare.
Caprice—Faulkes.
Overture to "Der Freischutz"—Von Weber.
Serenade—Wheeldon.
Pavane—Johnson.
Toccata in D minor—Nevin
Memory's Hour—Silver.
Spring Day—Kinder.
Rhapsody—Cole.
Under the Arbor—Thome.
March Russe—Schminke.

WM. S. JOHNSON, at the Cathedral of St. John, Quincey, Ill., February 13:
Requiem Aeternam—Harwood.
Fugue in E flat major (St. Ann's)—Bach.
Echoes—Bellairs.
Capriccio 'La Caccia"—Fumagalli.
Ronde Francaise—Boellmann.
Finlandia—Silebius.

DR. O. A. MANSFIELD, at Wilson College, Chambersburg, Pa., February 28:
March (in D) for a Church Festival—Best.
"O Star of Eve" (Tannhäuser)—Wagner.
Fantasia in C minor, Op. 11—Mozart.
Scene Pastorale, in E flat (The Storm)—Lott.
Sonata in B flat, Op. 65, No. 4—Mendelssohn.
Andante Grazioso in G minor—Peace.
Double Chorus, "Fixed in His Everlasting Seat" (Samson)—Handel.
Carillons de Dunkerque—Thomas Carter.
Cooncert Overture in C, No. 3, Op. 50—Mansfield.

DR. G. W. ANDREWS, at the dedication of the orgna in the auditorium of the new Kent State Normal College, Kent, O., February 2:
Prelude and Fugue in E minor—Bach.
Canon in B minor—Schumann.
Vision—Rheinberger.
Spring Song—Mendelssohn.
In the Morning—Grieg.
Nuptial March—Guilmant.
Largo, New World Symphony—Dvorak.
Beside the Spring—Strauss.
Allegretto—Volkman.
March in C minor—Andrews.
Con Grazia, Aria in D major, Pastoral Scene—Dethier.
Chromatic Fantasia—Thiele.

D. C. Garretson, at the M. E. Church, Lowville, N. Y., February 9:
St. Cecelia Offertory—Batiste.
Madrigale—Simonetti.
Intermezzo—Callaerts.
Prelude and Fugue in D minor—Mendelssohn.
Invocation—Mailly.
Caprice—Sheldon.
Minuet in A—Boccherini.
Berceuse—Halsey.
Fugue from Second Organ Sonata—Thayer.

HAROLD TOWER, at St. Mark's Pro-Cathedral, Grand Rapids, Mich., February 4:
Fantasia in G major—Bach.
Minuet—Lully.
Sonata in C minor—Salome.
The Little Shepherd—Debussy.
Second Arabesque—Debussy.
Concert Variations—Bonnet.
Moonlight—d'Evry.
Barcarolle—Pollitt.
Will o' the Wisp—Nevin.
Romance—Sibelius.
Pomp and Circumstance—Elgar.

W. C. HAMMOND, at Mary Lyon Chapel, Holyoke, Mass., February 2:
Sonata No. 4 in B flat major—Mendelssohn.
Adagio, Fifth Symphony—Dvorak.
Le Petit Berger and Romance—Debussy.
Prelude and Fugue in E minor—Bach.
Autumn Night—Frysinger.
Minuetto—Bizet.
Toccata in D—Kinder.

PROF. S. A. BALDWIN, at the College of the City of New York, New York, February 13:
Concerto in G minor—Camidge.
Harmonies du Soir—Karg-Elert.
Prelude and Fugue in E major—Bach.
Idylle—Ouef.
Arioso, in the Ancient Style—Rogers.
Dithyramb—Hardwood.
Melody in E—Rachmaninoff.
Overture to A Midsummer Night's Dream—Mendelssohn.

E. HAROLD GEER, at Vassar College, Poughkeepsie, N. Y., January 26:
Toccata and Fugue in D minor—Bach.
Rhapsodie Number 1, in E major—Saint-Saëns.
Scherzo, from the Fifth Sonata—Guilmant.
Liebestod, from Tristan and Isolde—Wagner.
Scherzo, from the Fourth Symphony—Widor.
Le Petit Berger—Debussy.
La Fille aux Cheveux de Lin—Debussy.
Concert Toccata in C—Mansfield.

J. LAWRENCE ERB, at the University of Illinois, Urbana, Ill., January 23:
Fugue in G minor—Bach.
Communion, Op. 4, No. 3—Deshayes.
Berceuse in E—Hollins.
Sonata No. 1 in F minor—Mendelssohn.
The Question—Wolstenholme.
The Answer—Wolstenholme.
"To the Evening Star" (Tannhauser)—Wagner.
Marche Heroique—Diggle.

R. K. BIGGS, at St. Ann's Church on the Heights, Brooklyn, N. Y., February 28:
Caprice Heroique—Bonnett.
Elfes—Bonnett.
To Spring—Grieg.
Prelude to Lohengrin—Wagner.
Introduction to Third Act of Lohengrin—Wagner.
Elizabeth's Prayer from Tannhauser—Wagner.
Evening Star from Tannhauser—Wagner.
March from Die Meistersinger—Wagner.
Liebestod from Tristan and Isolde—Wagner.

PAUL S. CHANCE, at the Presbyterian Church, London, O., February 26:
Fifth Sonata, Op. 80—Guilmant.
Meditation—Sturges.
Toccata and Fugue in D minor—Bach.
The Question and the Answer—Wolstenholme.
Fantasia on "My Old Kentucky Home"—Lord.
Etude de Concert, Op. 7, No. 2—Bonnett.

Reviews of New Music

THREE PSALM-TUNE POSTLUDES FOR THE ORGAN. Harvey Grace.

London: Novello & Co. New York: The H. W. Gray Co.

The revival of the Choral Prelude has been a feature of modern organ composition, and the idea of incorporating Psalm Tunes in the form of a concluding voluntary is equally legitimate and welcome.

Mr. Harvey Grace has so treated the tunes known as "Martyrs," "London New" and "The Old Hundredth," and has contributed a most useful series to the church organist's repertoire, which we venture to predict will be widely used. The first is a fine old tune, from the Scottish Psalter (1635) and is in the Dorian Mode. The "flavor" of the tune is apparent throughout by suggestive phrases in manual and pedal, the complete statement of each phrase occurring at intervals in the highest voice, as in the ordinary choral prelude. The piece concludes most effectively with the tune above free Modal counterpoint.

"London New" has a stately movement of minims in 6-2 3-2 time, the tune being given out at intervals on the Tuba. A free peroration suggested by the theme brings the short work to an effective and triumphant conclusion.

Of the three pieces the "Old Hundredth" appeals to us especially by the ingenious canonic treatment and the effective figure of the accompaniment. The harmonic structure is dignified and effective, and the climax attained by the thrice-repeated statement of the first phrase, a major third higher each time, is, if startling, undeniably effective. Altogether, we think Mr. Grace has again succeeded in producing work which we can only describe as dignified and worthy of the instrument for which it is written.

FUNERAL MUSIC: TWELVE SELECTED PIECES. (Albums for the Organ, No. 7.)

London: Novello & Co. New York: The H. W. Gray Co.

The pieces in this Album are mostly of the standard type which organists must be prepared to provide on occasion. Such are the Funeral Marches by Beethoven (A flat), Chopin, Handel ("Saul"), Tchaikovsky (C minor), and Mendelssohn ("Song without words"). Players who want a change from these rather well-worn works will here find excellent material in the chorus "Blest are they that mourn," from Brahms's "Requiem," admirably arranged by John E. West, an effective Funeral March by William Faulkes, arrangements of "I know that my Redeemer liveth," and "O rest in the Lord," Schubert's "Marche Solennelle' in E flat minor, the Finale from Tchaikovsky's "Pathetic" Symphony, and a touching little "Lament" by John E. West. The Album should be very useful to organists in these times, not only on account of the intrinsic excellence of its contents, but because it brings under one cover so much necessary music that is likely to be in scattered copies and not always at hand when wanted.

THE PIPER OF HAMLIN. A. Cyril Graham.

London: Novello & Co. New York: The H. W. Gray Co.

This is a cantata for two sopranos and alto, chorus and tenor or soprano solo, with piano accompaniment. The accompaniment is also scored for orchestra, the instruments employed being strings, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, tympani, traps and harp; a condensed form of this orchestration may be used. The choral sections are generally in two parts, with occasional three- and four-part writing, a simplified version being provided for optional use. The solo part of the Piper should be sung by a mature artist, but it could be made effective by a good boy soprano. Browning's text is closely followed and the quaint old poem gathers fresh interest by reason of Mr. Graham's sparkling music. The solo part is a model of light opera writing, and its effect in the hands of a good singer would be immense. The Piper's "Bargain" song, with chorus, is charmingly made, while the chorus following it, "The Fate of the Rats," is a descriptive piece of writing that would do credit to any work, and it is a model of simplicity withal. Perhaps the best portion of the work is that in which the Piper claims his reward. The music accompanying this is worthy of Sullivan. It is certain that schools and choirs who are seeking a cantata for commencement or concert use cannot do better than give the Piper of Hamlin.

THE PILGRIM AND THE WINDS. Alfred G. Wathall.

London: Novello & Co. New York: The H. W. Gray Co.

A meditation for chorus of mixed voices with piano or organ accompaniment, text by Emil F. Lundström. The composer has succeeded in clothing this poem with music of a high order. His knowledge of vocal effects is excellent, and his writing maintains interest without calling too severely upon the compass of the voices. A frequent doubling of the parts demands musicianship on the part of the choir, and the dramatic setting which the composer has supplied will require intelligent singers in order to give an adequate performance.

MISSA PENITENTIALIS. Charles Winfred Douglas.

London: Novello & Co. New York: The H. W. Gray Co.

The above setting of the Holy Eucharist by Canon Douglas is especially suitable for Advent and Lent. The editor explains that the various portions of this service, excepting the Agnus Dei, have been used for centuries during the two penitential seasons. The melodies are collected from various European sources, and their form is based upon the Solesmes use. It is a matter of felicitation that the editor has omitted bar lines, thus allowing the melodies to have their natural flow and rhythm, and the words their proper accent. An accompaniment has been provided, but the clever organist is allowed perfect freedom, and can adapt the accompaniment to the needs of his choir. The work can be safely recommended to those who have Plain Song predilections.

OUT OF THE DEEP. J. Christopher Marks.

London: Novello & Co. New York: The H. W. Gray Co.

Dr. Marks' popular song is here arranged as an anthem for four-part chorus and soprano or tenor soloist. The solo has been such a favorite that few words are needed to recommend it in its new form. It is sufficient to say that the melody lends itself excellently to four-part harmonization, and that the soloist has ample opportunity for obtaining effect in the portion, "I look for the Lord, my soul doth wait for Him."

A SPRING SONG. Philip James.

London: Novello & Co. New York: The H. W. Gray Co.

A delicate and graceful little three-part song for women's voices, poem by Thomas Nash. It has also a dainty accompaniment.

MOON OF LOVE. Dwight Fiske.

London: Novello & Co. New York: The H. W. Gray Co.

This vocal waltz, with refrain, has a good melody designed entirely for the popular approval which it is certain to obtain. It is easy to sing and play and will appeal strongly to those whose sentiment is greater than their technique.

FULFILLMENT. Anna Priscilla Risher.
London: Novello & Co. New York: The H. W. Gray Co.
This short love song is simple in form and refined in feeling. It has a well-turned melody and in the accompaniment good use is made of chromatic chords without unduly disturbing the tonality. A word of recognition is due the composer for an earnest effort to make a good short song.

WHEN SHALL WE BE MARRIED, JOHN?
THE ROMAN SOLDIERS.
LEEZIE LINDSAY.
WHEN I WAS A YOUNG GIRL.
London: Novello & Co. New York: The H. W. Gray Co.
The unique series of English folk-songs is rapidly gaining favor, judging by the frequent appearance of new numbers. Melody only is given, and the songs are printed on single sheets, quaintly illustrated. They are admirably typographed by the De Vinne Press, "at the price of ten cents plain and twenty-five cents colored."

Suggested Service List for May, 1916

Second Sunday after Easter. May 7

Te Deum, Benedictus } in E flat.....*Hadley*
Jubilate—Chant
Introit, Now is Christ Risen.....*West*
Offertory, Awake, Thou That Sleepest.....*Stainer*
Communion Service in E flat.....*Hadley*
Magnificat, Nunc Dimittis } in E flat.....*Hadley*
Anthem, Behold, Ye Despisers.....*Parker*
Offertory, Jesus Christ is Risen.....*Gaul*

Third Sunday after Easter. May 14

Te Deum, Benedictus, Jubilate } in F.....*Andrews*
Introit, The Lord is My Shepherd.....*Wareing*
Offertory, I Will Mention.....*Sullivan*
Communion Service in F.....*Andrews*
Magnificat, Nunc Dimittis } in F.....*Andrews*
Anthem, The Strife is O'er.....*Steane*
Offertory, I Am Alpha.....*Roberts*

Fourth Sunday after Easter. May 21

Te Deum in C.....*Baldwin*
Benedictus, Jubilate } Chant
Introit, The Lord is My Strength.....*Smart*
Offertory, I Heard a Great Voice.....*Cobb*
Communion Service in A flat.....*Priest*
Magnificat, Nunc Dimittis } in C.....*Lutkin*
Anthem, Sing Praises.....*Gounod*
Offertory, I Will Sing.....*Sullivan*

Fifth Sunday after Easter. May 28

Te Deum, Benedictus } in C.....*Martin*
Jubilate—Chant
Introit, Worthy is the Lamb.....*Handel*
Offertory, Come, Ye Faithful.....*E. V. Hall*
Communion Service in C.....*Martin*
Magnificat, Nunc Dimittis } in C.....*Martin*
Anthem, God be Merciful.....*West*
Offertory, When It was Yet Dark.....*Woodman*

Music Published during the Last Month

SACRED

ALLWORK, R. L.—Responses to the Litany. Adapted from the Liturgy of the Russian Church. 25 cents per dozen.

BURDETT, G. A.—"Why seek ye the living among the dead?" Easter anthem on themes of "I Know That My Redeemer Liveth." (Messiah.) (No. 417, *The Church Music Review.*) 15 cents.

DEARLE, DUNCAN W.—Kyrie eleison. On Card. 6 cents.

DOUGLAS, CHARLES WINIFRED.—"St. Dunstan Edition of Plainchant.
——"Missa Penitentialis." Voice part modern notation. 10 cents.
——"Missa Penitentialis." With organ accompaniment. Vocal score. 75 cents.
——"Missa Paschalis." With organ accompaniments. $1.00.
——"Missa Paschalis." Voice part modern notation. 10 cents.

FETHERSTON, REV. SIR GEORGE RALPH.—"On the Fount of Life Eternal." Processional Hymn for Patronal Festival. 8 cents.

GOODEVE, MRS. ARTHUR.—"Now in this our hour of need." Setting No. 2 to the tune of "As a Nation." On Card. 5 cents.

HAM, ALBERT,—"The Souls of the Righteous." Unaccompanied Anthem. 12 cents.

HOPKINS, E. J.—"In my distress I cried." Anthem for Lent or general use. Edited by John E. West. (No. 876, *The Musical Times.*) 5 cents.

HOWELL. C. M.—Veni Creator and Vesper Hymn. 8 cents.

KING, OLIVER.—"I will love Thee, O Lord." Anthem for Baritone Solo and Chorus. (No. 1058, Novello's Octavo Anthems.) 12 cents.

LANG, E.—"God is my Strong Salvation." Sacred Song. 60 cents.

MARKS, J. CHRISTOPHER.—"Out of the Deep." Anthem for soprano (or tenor) solo and chorus. (No. 413, *The Church Music Review.*) 15 cents.

MUMFORD, S.—Vesper Hymn ("Eternal Master, Lord"). On Card. 5 cents.

PAYNE, W. BRUCE, and K. M. E. LILLINGSTON.—"Grant Us Thy Peace." A War Vesper. Words only. On Card. $2.50 per 100.

ROBSON, R. WALKER.—"My Beloved is mine." Easter Anthem. (No. 1059, Novello's Octavo Anthems.) 12 cents.

SNEED, F. L.—Communion Service in G. 25c.

TARRIS, F. J.—Vesper Hymn. For use in time of special danger. On Card. 8 cents.

WELSH, E. G.—"Send forth Thy might, O Lord of might!" Hymn for time of war. 5 cents.

SECULAR

ERSKINE, JOHN.—"Stars of the Summer Night." Chorus for male voices. 10 cents.

FISKE, DWIGHT.—"Moon of Love." Vocal waltz. 60 cents.

JAMES, PHILIP.—"A Spring Song." Three-part song for women's voices. S. S. A. (No. 83, The Modern Series.) 12 cents.

RUSHER, ANNA P.—"Fulfillment." Song. 60c.

SCHOOL MUSIC REVIEW.—No. 284 contains the following music in both notations:—"Water Parted." Unison song. T. A. Arne. 6 cents.

SCHOOL SONGS.—Edited by W. G. McNAUGHT. Published in two forms. *A.* Voice parts in staff and tonic sol-fa notations, with pianoforte accompaniment (8vo). *B.* Voice parts only, in tonic sol-fa notation.

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No. 1099. "Sir Eglamore." Two-part song Arranged by H. Balfour Gardiner.	8 cents.	

WATHALL, A. G.—"The Pilgrim and the Winds." A meditation for chorus of mixed voices with pianoforte or organ accompaniment. 25 cents.

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FOXELL, W. J.—"Soliloquies." Seven Pieces for Pianoforte solo. $1.25.

GLADSTONE, F. E.—Toccata for Organ. 75c.

GRACE, HARVEY.—Three Psalm-Tune Postludes. For organ. 1. "Martyrs"; 2. "London New"; 3. "The Old Hundredth." 75 cents.

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Musique des Anciens," in which he described the instrument and eulogized the player; but his description does not exactly tally with that given by Forkel or Koch. Returning to Germany, the next year, Hebenstreit was appointed court conductor at Eisenach. In 1714 he was a *Kammer-Musikus* at Dresden. Death took him in 1750. The instrument disappeared. Some think that Bach was led to write his clavier concertos by knowing Hebenstreit's for pantalon and violin. Living at Dresden, our Hebenstreit received a salary equivalent to $1,500, a huge sum for that time. He left pupils, among them Bender and Gumpenhuber. A musician named Noelli attempted to put the pantalon back in fashion towards the end of the eighteenth century.

AH these forgotten virtuosos! Who knows to-day of Charles Eulenstein, a surprising virtuoso on the jewsharp, who made a sensation in London (1827-28) by producing beautiful effects on sixteen jewsharps. Alas, his teeth were so injured thereby that for a time he took to the guitar, but a dentist contrived a glutinous covering for his teeth so that he could again delight aristocratic audiences. The story of his life, which has been published, although music lexicons ignore the fact, is a pathetic one, for he had many trials and tribulations in his early years. He did not die until 1890 (in Styria).

WE are told that Eugen d'Albert, born at Glasgow, the son of a composer of dance music who was certainly not a German, educated partly in England, a country which he afterwards abused, now calls himself a Swiss citizen. It was not so many years ago that he boasted furiously of his German citizenship. Studying in Berlin of the 'eighties, when d'Albert played there as a young Boanerges of the piano, we remember it was noised about that the youth, with a fine regard for his mother, wished it to be understood that his father was Carl Tausig.

And now comes Mr. Richard Northcott with his privately printed biographical sketch of Donizetti, in which it is asserted that Donizetti was grandson of a Scotchman whose name, Donald Izett, was corrupted to Donizetti when he went as a valet to Italy. Does this account for "Lucia di Lammermoor"?

FORTUNATE is the critic that finds out a new phrase when he comes to reviewing a pianist's recital. The critic of the *Pall Mall Gazette* heard Mr. William Murdoch play in April. "Except when he falls into the undignified expedient of creating a spurious irridescence by means of the sustaining pedal, he has a directness of expression that carries all before it."

Speaking of critics, we must still look towards the West. There is the Black Oak correspondent of the Braymer *Bee,* for example.

"Prof. J. D. Wheeler gave an entertainment on his violin last week which was very fine. He imitated the old cane mill, the mule, the old sow and pigs, the Arkansas traveler, the old spinning-wheel, and various other things. Rev. Lawrence Wheeler preached a couple of good sermons, and then C. W. Lane passed around the hat. The collection was 65 cents for the young preacher, who thanked the audience for their good behavior, and dismissed them to their homes."

"And various other things" is vague. The catalogue of Prof. Wheeler's imitations should have been full and precise. And what was his reward, if the preacher received only 65 cents? That in view of all these painful circumstances the audience was well behaved speaks loudly for the growth of "culture" in the West.

THE critic of the Pleasant Valley (Ark.) *Palladium* also went to a concert. "The third number on the programme was a saxophone solo by Miss Birdie Puffer. Musicians are agreed that the saxophone is an instrument out of which but few can get real music, but Miss Birdie played it beautifully. She is a popular member of our most exclusive social set, and is also noted for having once whipped a gentleman who did not appreciate her saxophone playing." Truly a formidable virtuoso! No wonder that the critic of the *Palladium* was enthusiastic over Miss Birdie's performance. Some years ago the husband of Mme. Clara Butt assaulted the critic of the London *Times* because he did not fully appreciate Mme. Butt's singing in a concert, but in Arkansas a virtuoso, though a woman, in her desire to raise the standard of taste in the community uses a whip as a stimulant and a corrective. Our colleagues in New

York should keep Miss Birdie and this incident in mind. She may yet visit this city in pursuit of favorable press notices.

THE London *Times,* discoursing on "Luxury in Music" urges the need for economy of resources. "If music is to go on at all in a third war season—and very soon concert-givers will have to consider their plans for such a season—it is quite clear that they will have to use the resources which lie ready to hand. If music is regarded not as an expensive luxury, but as one of the spiritual needs of the community, it will be worth while for the various organizations to draw more together to secure one another's help, to arrange their programmes in co-operation rather than in competition. In some instances it may be necessary to be content with a humbler standard of performance than we have been used to. The ability to do that is the test of the true musical instinct. People who merely want music for the luxury of a superfine performance are the bane of musical enterprise at all times; they are negligible now. Each local area must use what resources it possesses to the best advantage for the intrinsic qualities of the music. If this were done in London the result would be fewer concerts, better programmes, and a higher level of intelligent interest among audiences."

THESE remarks might be pondered with profit by the directors of choral societies in our smaller cities. If the people of the town will not hear an oratorio or a cantata unless some justly or unjustly celebrated singer is engaged for the solo passages, there is no genuine interest in music, and the fancied necessity for importation is a sad commentary on the proficiency of local singers. We remember musical activity in a small town near the Connecticut River in the 'sixties. A Choral Union was liberally supported by the people. It gave at least one concert a season. We recall one in which Mendelssohn's "Walpurgis Night" was performed. The solo passages were sung and sung well by singers in church choirs. The people took a pride in this fact. Not one of these singers was a professional, as the term is rightly understood. There was an importation: The Germania orchestra from Boston. Rossini's "Stabat Mater" was performed in the same way. "Il Trovatore" was performed as an opera in the Town Hall. This town is now a city. There is a college for women, with a Professor of the Musical Department, with teachers that have studied in Europe and all that; but there is not the same general interest in music. Concerts are given, but for the most part by singers and players from New York and Boston. The Choral Union died long ago, and no body of singers has taken its place.

NEW YORK and Boston heard during the season now at an end many young—and some middle-aged—singers, violinists, pianists, whose names were unfamiliar even to those who make it a business to be acquainted with musical activities throughout the country. Some of these "artists" were unprepared for concert work; many had only moderate ability as executants and none at all as interpreters. They played and sang as they had been taught. One song was like unto another. And so with piano pieces: there was no differentiation in sentiments, moods, or emotions. They ventured because they wished to secure press notices for use in towns of the Middle West and West. They, or their managers, argued that they could find in the newspapers at least one favorable line to be quoted. Nor did they, as a rule, hesitate to garble a notice; to quote something mildly pleasant without the corrective clause. This evil has grown to such an extent, that the critic now endeavors to frame his review so that nothing flattering, nothing that may be misconstrued by a local manager of a society or a club can be printed in Miss Maud's or Mr. Eglantine's circular.

MR. PERCY GRAINGER contributed an entertaining article "Modern and Universal Impulses in Music" to *The Etude.* In the second column he characterizes Richard Strauss as "the great hearted Bavarian." This shows the kindly nature of Mr. Grainger. Having discussed in an entertaining manner the more striking innovations of ultra modern composers—as Cyril Scott and Schönberg, who have "liberated us from

the *inevitability* of harmony," although Mr. Grainger does not dislike harmony—"I adore it"—he wishes to realize his boyhood's dream, to bring his "beatless" music before the world. "Ever since a young child I have heard in my head a polyphonic sort of music in which no kind of rhythmical regularity whatever obtains, in which not only no regular standard duration of beat is either stated or felt, but in which the various polyphonic parts *do not obey rhythmic impulses in common.* On the contrary, each part will, as a general rule, feel its beat impulse at a different moment, thus producing a rhythmic clash of a basicly different nature from the mere syncopations possible under our present system." This dream must be realized by some one, if not by Mr. Grainger, for "the path of the spirit of change and the instinct for ever wider universality" imperiously demanded in its scheme the inclusion of the liberation inherent in 'beatless music,' which will be to the whole art of music much what 'prose' is to literature, while our present-day music on a rhythmically regular basis can be compared with 'poetry.' Incidentally, are there any rhythms in the world more enthrallingly subtle and complex than the always utterly irregular rhythms of ordinary every-day speech?"

This reminds one of De Quincey hearing the opera with Grassini as the chief singer. "And over and above the music of the stage and the orchestra, I had all around me, in the intervals of the performance, the music of the Italian language talked by Italian women, for the gallery was usually crowded with Italians; and I listened with a pleasure such as that with which Weld, the traveler, lay and listened in Canada to the sweet laughter of Indian women, for the less you understand of a language, the more sensible you are to the melody or harshness of its sounds." This conclusion bears on the question of all operatic performances in English.

AND Mr. Grainger finds that it took a man of Stanford's "international culture, complex personality, creative originality . . . and symphonic rendition to exploit the full compositional possibilities of Irish countryside ditties and to achieve in his arrangements of them a monument to autochthonous song ranking right alongside Brahms's immortal 'Deutsche Volkslieder.'" To this it might be said that these Irish ditties and German folk songs were more beautiful in their rude and fragrant simplicity, far more characteristic, than in the sophisticated versions of Brahms and Stanford.

THE passionate lovers of folk songs, those who chase after them as Jones after a butterfly that is not in his collection or Smith after a rare bug, should introduce here the Siberian convict songs, sung recently in London at a concert in aid of Russian prisoners of war; an ironical choice for the occasion. It appears that a Swede named Hartvelt was enabled by the Russian Government to visit convict settlements in Siberia and record the songs he heard. "Naturally the whole gamut of the emotions is touched on," wrote Mr. Legge, "the whole limited life and experience of these unhappy creatures; and the result is of the rarest ethnographical and musical interest." The melodies and words are said to be recorded faithfully. Hartvelt added a piano part.

TO those who are still demanding that all operas should be sung in English at the Metropolitan Opera House and elsewhere in this country, we commend the saying of Sir Thomas Beecham that he finds himself unable to interpret faithfully according to the composer's intention through the medium of a translation. "More than frequently," he says, "the note and the word are so closely joined that a disruption of the two not only place the artists who are singing at a considerable disadvantage, but actually alters the sound of the music to a degree that seriously impairs its value and significance." He cites "Otello" and "Lucia di Lammermoor," although the English translation of the former libretto is an unusually good one in every way. Sir Thomas is not the first to make this complaint. Years ago Heinrich Dorn showed in an essay with musical notation how the character of the music in Gounod's "Faust" was changed and greatly impaired when the opera was sung in German.

It is not necessary to dwell on the wretched translations of many librettos. When "The Magic Flute" was revived in London by Sir Thomas Beecham on April 15 the audience

grew merry over the latest translator, who made the group of ladies discovering Tamino lying prostrate from terror of the snake to sing:

"All very fine, each one would stay with him alone,
It can't be done, it can't be done."

But perhaps Mr. DeKoven's "Canterbury Pilgrims" will persuade us when it is produced at the Metropolitan Opera House. Mr. DeKoven, having told us in print that the music of Debussy and Richard Strauss will soon be forgotten because it is without melody, praises the tunefulness of his own opera, but he is equally enthusiastic over Mr. Percy Mackaye's libretto. "His work is distinctive, forceful, magnificent—and how it does lend itself to musical expression! Oh, I tell you it is a big thing."

THE *Evening Post* recently quoted from Mr. Charles Z. Lincoln's work on "The Civil Law and the Church" some interesting judgments. The plaintiff in the old action of Soltau vs. De Held showed that objectionable bells were rung five times a day on week days, six times on Saturday, and innumerable times on Sunday, beginning at 5 A. M. He obtained a permanent injunction against the local beadle. There was a question whether country choirs had a right to remuneration. The court remarked: "The choir is made up of amateurs often but little instructed in the science of melody; and this part of the church service is, in such places, rather the observance of religious duty than the exercise of professional art and cultivated taste." In Texas the Court of Appeals declared the unmusical intonation of a member of the congregation or the cracking and eating of nuts a criminal disturbance of divine service. Was it in Texas that a jail sentence was imposed on a worshiper who "groaned aloud" or whispered confidentially to a friend that if the preacher "fooled with him, he would shoot him"?

ORGANISTS in England are complaining of small salaries paid in cathedrals. The *Observer* drew attention to Rochester Cathedral. The vacancy there was advertised at the sum of £140 a year. For this salary two services and one choir-practice a day were expected. It is said that the grievance comes from the fact that in cathedrals the stipend often stands at the original endowment, while the cost of living has increased ten-fold. "The result must inevitably be either that an indifferent organist is secured (one satisfied to settle down to a life of obscurity), or else the capable organist appointed has to delegate his duties more or less, and accordingly soon falls foul of his chapter."

IN too many churches of this country the salary of the organist is inadequate. Then there is the gifted amateur, generally a man of means, who offers his services for nothing, he is so fond of the organ. Sometimes the church is indebted to him, because he has enlarged or renovated the organ at his own expense. If only he would acquire a respectable pedal technic, and let the vox humana alone!

Let us go back to folk songs, not necessarily the convict songs of Siberia heard in London; not the Siberian folk songs brought over to New York by Mr. Votitchenco. Mr. Robin H. Legge, who has the commendable habit of writing sanely about music, freed his mind when he declared that no school was ever brought into being by the deliberate, "I might almost say the cold-blooded," study of folk music. We all love folk music—no folk music is unworthy, but let us not lose our heads over it. . . . Fundamentally, the idea of this deliberate and dogged cult of folk music seems to me to be thoroughly unhealthy. It is the shutting-out of that inevitability which is the life-breath of great impulsive art. One of two things is bound to happen; either the finished work will, so to speak, creak like bad stage machinery; or (if the musicians have enough of the divine fire) it will soar up and beyond and far away from the printed themes, repudiating them, forgetting them. And who shall say what the 'idiom' will be—the idiom of 'Lord Rendal,' or 'the Flowers of the Forest,' or 'the Londonderry Air'? No. If it is a work of genius it will be the composer's own; it will owe nothing to 'Lord Rendal' or the others. But it may owe something to the tram-lines of Brixton, or the cinemas of Brighton, or perhaps—who knows?—to some terrifying dug-out in Flanders."

My Musical Life

By Rimsky-Korsakov.

From Les Annales.

TRANSLATED BY EDWARD BIDDLE.

VI

(*Concluded*)

Home of an artist—Disorder and genius—Borodine's cats.

AMONG all my musical companions, Borodine was the one I saw most of. During these last years his affairs and his mode of life underwent marked changes. Giving up generally but little time to music, and in answer to those who reproached him about it, saying that he was as fond of chemistry as music, he gave up less and less time to the latter.

But it was not science that occupied him more especially. He had become one of the active organizers of the medical school for women, became associated with all sorts of societies established for the benefit and encouragement of studious youth, especially feminine youth. The meetings of these societies, his functions as treasurer of one of them, the proceedings in connection with them, took all his time. I found him rarely at his laboratory, still less often at the piano; when I would arrive, he had either gone out to attend a society meeting or he was on his way back from one, or going about on affairs connected with these societies, or in the midst of writing letters and balancing his treasurer's accounts. If one adds to this his lectures, his participation in the Council of the School of Medicine, one understands that no time was left for music. It has always appeared strange to me to see certain ladies of the Stassov Society, who showed so much enthusiasm for Borodine's musical talent, pushing him into all sorts of charitable committees, taking from him the time that he might have consecrated to the composition of wonderful musical works.

Then, again, knowing his goodness and yielding disposition, his scholars at the School of Medicine and the young students assailed him with all sorts of requests, to which he bound himself to accede. His apartment, poorly planned, suggestive of a long passageway, did not permit of his secluding himself and being excused from receiving. Everyone penetrated there, no matter at what hours, taking him from his dinner or tea, and the excellent Borodine rose from the table, listening patiently to requests or complaints and promising to forward the wishes of his solicitors. His time was thus taken up for entire hours by disjointed conversations, and he seemed always full of business, and finishing up something or another. I was profoundly pained for this bungling and unproductive expenditure of time.

It is to be observed also that his wife, Catherine Sergueïevna, suffered continually from asthma, did not sleep through the night, and only arose at mid-day. Borodine cared for her at night, arose early, and thus did not procure a due proportion of sleep. The entire domestic life of the couple was full of disorder: no fixed hour for dinner and other meals. Arriving one night after 10 o'clock, I found them about to sit down to dinner. Without taking into account the young children that they adopted successively and brought up, their lodgings continually served as an asylum for numerous relatives, poor or on their way somewhere, who fell ill and even lost their reason, and Borodine cared for them, established them in hospitals and visited them. The four rooms composing his apartment were often occupied by several of these visitors, some sleeping on the divans and others even on the floor. It often happened that the master of the lodgings could not even touch the piano, as someone was sleeping in the adjoining room. The same disorder prevailed at table: several cats that the Borodines harbored would get upon the table, put their noses in the plates, or jump upon the backs of the guests. These felines luxuriated in the protection of Catherine Sergueïevna. Their biographies would be recounted. One was called "Fisherman," because he succeeded perfectly in catching small fish through holes in the ice of the frozen rivers. Another, named "Lelong," had a habit of seizing other cats and bringing them to the Borodines', who housed them. More than once it has happened to me to dine with them and to see one of these cats cross the table to my plate. I would chase him off; then Catherine Sergueïevna would take up his defense and recite his biography. Another placed itself on Borodine's neck and heated him pitilessly. "Come, sir, this is too much this time," Borodine would say. But the cat never stirred and stretched itself comfortably on his neck.

Music and Mathematics

By Daniel Gregory Mason

THE analogy between music and mathematics has been so often asserted that there is no longer anything novel about it—it has become almost a truism. Yet, like many truisms, it has frequently been ill understood. Seldom is justice done to the logical quality of good music, largely because this logic is less intellectual than emotional, and many people resent the idea of a logic of feeling; even less is the creative, beauty-seeking activity of mathematics realized, the humdrum associations of school closing our minds to all that is most essential in it. Naturally enough, the relation of the two activities, each so misunderstood, is seldom clearly grasped. All the more refreshing is it to find, in Mr. Bertrand Russell's delightful essay on "The Study of Mathematics," the following sentences, which, read with the simple substitutions suggested in brackets, will be seen to throw a flood of light on the sister art:

"The characteristic excellence of mathematics [music] is only to be found where the reasoning [development] is strictly logical; the rules of logic are to mathematics [music] what those of structure are to architecture. In the most beautiful work, a chain of argument is presented in which every link is important on its own account, in which there is an air of ease and lucidity throughout, and the premises achieve more than would have been thought possible, by means which appear natural and inevitable. Literature embodies what is general in particular circumstances whose universal significance shines through their individual dress; but mathematics [music] endeavors to present whatever is most general in its purity, without any irrelevant trappings."

The second sentence here in particular, through the emphasis it justly lays upon economy, coherence, and richness of result with simplicity of means, may be used as a touchstone for finding the best in the music of all periods. It applies perfectly to a fugue of Bach or a symphony of Beethoven, and with some qualifications to the best modern work, to a symphony of Brahms or a symphonic poem of Strauss. It instantly exposes diffuseness such as Schubert's, or non-sequaciousness such as Tschaïkowsky's, the turgidities of Mahler, the irrelevancies of Reger. It accounts in large measure for the slackness and transiency of interest of so much contemporary music, thrown off hastily, without that long distilling and redistilling of the thought that alone can free it from all inert matter, and concentrate what is vital in it to its essence. The indefatigability of Beethoven's workmanship, as evidenced by the sketch books, has often been remarked, and its contribution to the vitality of his music correctly pointed out; yet it may be questioned whether sufficient emphasis has been laid on the fact that what the sketch books so strikingly reveal is far less frequently elaboration than condensation. We are reminded of Stevenson's "If I only knew what to omit, I could make a classic out of a daily paper." On page after page we see Beethoven struggling to compress into eight measures what has occurred to him in sixteen, to reduce the eight to five or three, in some cases to delete the matter altogether, since it proves unnecessary. His aim is always to get the desired effect with the fewest possible notes, realizing as he does, and as all the greatest artists do, that an extra note is not merely a superfluity, but a distraction. Hear his own description of the process: "From the glow of enthusiasm I let the melody escape. I pursue it. Breathless, I catch up with it. It flies again, it disappears, it plunges into a chaos of diverse emotions. I catch it up again, I seize it, I embrace it with delight. Nothing can separate me from it any more. I multiply it then by modulations, and at last I triumph in the first theme. There is the whole symphony."

The sketch books show that by far the most laborious part of composition for Beethoven was this determination of the chief ideas, the "exposition." Yet he exaggerates when he says that "there is the whole symphony," for we find him grudging effort to no detail, however minute, that makes its contribution to the elegance and force of the whole. In the sketch book of 1803, for example, we can retrace his exact steps in dealing with the recurrence of the principal theme in the Waldstein Sonata. First he noticed that the original key of C major would have a monotonous effect at this point unless relieved against some strongly contrasting key. He therefore, introduced a digression occupying in the sketch seventeen measures.

Most composers, even had they noted at all the necessity of a digression, would have been amply satisfied with the passage thus sketched; Beethoven reduces it, in the finished sonata, to seven measures. How much of its force does his work owe to this splendid conciseness! That excellence and mediocrity differ in a somewhat similar way in mathematics is indicated by a comment of Mr. Russell's:

"In the great majority of mathematical text-books there is a total lack of unity in method and of systematic development of a central theme. . . . Much space is devoted to mere curiosities which in no way contribute to the main argument. But in the greatest works, unity and inevitability are felt as in the unfolding of a drama; in the premises a subject is proposed for consideration, and in every subsequent step some definite advance is made toward mastery of its nature."

Why is it that excellence of this kind is so seldom found in modern work? It will not do to answer, as some conservatives may, that the free modern forms, like the symphonic poem, are intrinsically inferior to the classic sonata type. We see more and more clearly that the sonata had grave dangers of its own, that its literal repetitions encouraged laziness in the composer and inattention in the audience, and that as practiced by all but the greatest it carried along in its musical stream a good deal of sand. Schubert's recapitulations of his themes are of a length not "heavenly"; Schumann's, Tschaïkowsky's, Dvořak's development sections are often perfunctory; even Brahms, as Mr. Ernest Newman points out in his "Richard Strauss," does not always avoid the effect of watering the wine to fill the bottle. On the other hand, Strauss himself has shown again and again how the symphonic poem can be given a conciseness, logic, and force in no way inferior to those of the symphony. "Till Eulenspiegel," for example, admirably fulfils the demands suggested by the Russell passage, in the brevity of its premises (the two Till motives) in the closeness of its texture, in the avoidance of irrelevancies, and in the richness of the results finally attained by an always logical musical imagination.

The particular scheme of structure used, then, is unimportant in comparison with the degree of intellectual and emotional concentration brought to bear upon it by the composer. Whether, indeed, the type of expression favored by modern music is helpful to this concentration may still be asked. Does the subordination of emotion to picture and realistic suggestion, as we find it in program music, help or hinder a logic that is characteristically a logic of emotion? The last sentence of the passage from Mr. Russell's essay with which we began will suggest, what is the conviction of many of us, that music cannot well hamper itself with the "irrelevant trappings" of particular circumstances, without jeopardizing the general emotional expressiveness which is its truest power. This, however, is a thorny question, into which we need not go.

For there is plenty to account for the shortcomings of the music of our period in the general conditions of the life of that period. The thousand distractions among which we live, the economic temptations proceeding from a large and thoughtless public, the overfacility of production which, especially in Europe, stimulates the composer's pen to outdistance his imagination—all this militates against that "intending of the mind" which is as indispensable to artistic creation as to scientific discovery. "No more solitude," says M. Romain Rolland in his diagnosis of modern German music, "no more long silent times, years lived with the work. The first idea that comes is accepted by the composer. . . . Mahler's themes have the slightly commonplace air of certain ideas of Beethoven in the first sketches. But Mahler rests contented with that."

And so solid work is rare; the patience for it is lacking. "Let me suggest a theme for you," writes Thoreau to a friend, "to state to yourself precisely and completely what that walk over the mountains amounted to for you, returning to this essay again and again until you are satisfied that all that was important in your experience is in it. Don't suppose that you can tell it precisely the first dozen times you try, but at 'em again. . . . Not that the story need be long, but that it will take a long time to make it short." *It will take a long time to make it short!*—is not that the familiar conviction of all true artists? And is it not too evident that most modern composers work on the exactly opposite principle, that it will take only a short time to make it long?

Facts, Rumors and Remarks

Verdi's Requiem will be sung by the National Open-Air Festival Society at the Polo Grounds, New York, on Sunday afternoon, June 4. The soloists will be Mme. Lucile Laurence, Maria Gay, Giovanni Zenatello and Leon Rothier. The conductors will be Louis Koemmenich and Arnaldo Conti. An orchestra of 120 will assist.

One of the features of the performance of Shakespeare's Tempest, now being played at the Century Theater, is the music, specially written for the occasion by Elliot Schenck, played by an adequate orchestra conducted by the composer. The opening number in Act I, representing the storm, is particularly effective, and the two solos sung by Ariel, Full Fathom Five and Where the Bee Sinks. Mention should also be made of the setting of honor, riches and marriage blessing.

The National Music Festival of America, Inc., Black Mountain, North Carolina, will give its initial performance next August. The programme will consist of Hadyn's Creation, Mendelssohn's Elijah and two Wagner choruses, Hail Bright Abode and Finale, Act I, Tannhauser. The various choruses are now being rehearsed and the auditorium, to seat 20,000, is in process of construction. F. S. Westbrook, of Black Mountain, N. C., is the energetic secretary, and an orchestra of 200, under Walter Damrosch, has already been engaged.

Children's choruses are becoming more and more a feature of the May Festival. Cincinnati, The North Shore, Evanston, Ill., Ithaca, Ann Arbor, all give an important part to the youngsters, some taking part in an Oratorio, others singing special music. Each year sees an addition to the list of Public School Music Festivals, and so far a high standard has been maintained. Burlington, N. J., gave a two-day Festival on May 4 and 5, under the direction of Clarence Wells. Eight hundred children and the High School Glee Clubs formed the major attraction. The programme contained Folk Songs and Dances, Action Songs in Costume, Sight-singing Demonstrations, Part Songs and Choruses and three Cantatas, Bendall's The Lady of Shalott, Anderton's Wreck of the Hesperus and Miss Whiteley's Hiawatha's Childhood. The singing was excellent and much credit is due the conductor, W. Wells.

The summer session of the School of English Folk-Song and Dance will be held at the Massachusetts Agricultural College, Amherst, Mass., June 24 to July 15.

The summer school is organized by the United States branch and will be under the direction of Mr. Cecil J. Sharp. Its purpose is not only to give students a practical and theoretical knowledge of English folk songs and dances, which shall enable them to qualify as teachers or performers in these subjects, but also to spread a knowledge of these wholesome dances and songs in our own schools and community life.

Classes in folk songs, children's singing games, Morris, country and sword dancing are held daily throughout the session, and, in order that the students may have as many opportunities as possible of seeing the dances adequately executed by expert performers, a private demonstration is given by the staff every morning. The course also includes daily lectures and discussions upon the theory, history and folk lore of the songs and dances.

Three or more classes are held simultaneously in each of the chief subjects and are graded so as to meet the requirements of every student, whatever the extent of his knowledge. The school is organized in such a way that students may, without disadvantage, begin their course on any Saturday of the session.

Examinations for certificates in folk dancing, elementary, and advanced, and in country dancing and singing games, are held in accordance with the regulations issued by the English Folk Dance Society in the middle of each week of the session.

On June 5 Die Walkure will be given in the Yale Bowl, New Haven, with an all star cast, Arthur Bodansky conducting and the orchestra of the Metropolitan Opera House.

News from Paris

All too rare, in the past, have been the occasions on which the Parisian public has had an opportunity to hear the works of our young American composers. It is, therefore, the more surprising that such an event should occur recently during the turmoil of a conflict which is shaking Europe and its institutions to their foundations. One of the numerous benefit concerts, however, which have been of inestimable value in raising funds for the relief of war suffering, furnished the occasion, and the result was the presentation of John Beach as a young American composer of remarkable gifts and technical equipment.

The concert was given at the Theatre Rejane, witness of so many triumphs of the famous actress in Madame Sans Gêne, on March 29. The beneficiaries were the family of a prominent French musician, a prisoner in Germany since the early days of the war, and the orchestra was that of the well-known Concerts Monteux under the able direction of Armand Ferté.

Mr. Beach's work, which opened the second half of the performance in a stage setting, is called La Fête de Pippa, and is a dramatic monologue for a single character and orchestra; the text being drawn from the introduction of Browning's Pippa Passes. The scene takes place in the chamber of Pippa, a little working girl of Asolo in northern Italy, on the morning of the single holiday she enjoys during the year. There is a short introduction, and the curtain reveals Pippa's rising and her joyful anticipations of the pleasures of a day of liberty. As in Browning's verses, she ponders over the different uses to which she can put the day, and, full of good anticipations, enthusiastically makes ready to go out; the music gradually rises to a climax, coincident with Pippa's joyous departure. And as she disappears the familiar Years at the Spring floats back and finally dies off into the distance. A few quiet chords after the curtain bring the little work to a close.

This Conte lyrigue, as it is styled in the programme, takes exactly thirty minutes to perform. Its orchestration is delicate, but very effective, and the continuous flow of the melody, especially the beautiful music for The Years at the Spring at the end, were cause for much favorable comment. The part of Pippa was excellently sung in French by Madame Suzanne Cesbrun, of the Opera Comique. The performance was received enthusiastically by a large audience which numbered many prominent Paris musicians. Mr. Beach, who is already known to Americans through the Wa-Wan Press, is a pupils of André Gedalge.

Various Notes

The Choral Club, of Hartford, Conn., under the direction of R. L. Baldwin, presented at the second concert of their ninth season, on Friday evening, April 14, the following programme: Laudate Dominum, Converse; The Way of the World, Hatch; Alexander, Brewer; Concerto in D major, Paganini; The Song of the Timber Trail, Hunt; The Dawn, Hammond; Menuett, Mozart; I Bear It, and the Maid in the Valley, Herbeck; Nocturne, Chopin; Habanera, Sarsate; Summer Evening, I'm Coming Home and Finnish Lullaby, Palmgren-Schindler.

Mr. E. R. Kroeger presented on April 10 at the Musical Art Hall, St. Louis, Mo., a piano recital consisting entirely of his own compositions. Programme: Suite in F minor, Opus 33, for piano; Memory, a Song Cycle, Opus 66; piano solos—Elegie, Opus 13; Under the Leaves, Opus 85, No. 3; Momento Capriccioso, Opus 85, No. 1; By the Waters of Lethe, Opus 46, No. 2; Chant Arabe, Opus 31, No. 2; March of the Indian Phantoms, Opus 80; Sonata in F sharp minor, Opus 32, for violin and piano.

The following concert was presented April 11, by the Senior Class of the Crane Normal Institute of Music, Potsdam, N. Y.: The Daffodils, Hall; Cradle Song of the Virgin, Brahms; Evening, Lucantoni; The Lorelei, Liszt; Hungarian Dance, Brahms; A Birthday, Cowen; Song of the Shirt, Homer; The Gypsies, Brahms; Life and Death, Taylor; The First Primrose, Grieg; Autumn Violets, Bartlett; Chanson Provencale, Dell' Acqua; From the Land of the Sky Blue Water, Cadman; The White Dawn, Cadman; Viennese Popular Song, Kreisler; Let Erin Remember, Let Now the Harp, Turn Ye to Me; The Boy with the White Cockade.

The following programme was presented April 25, by the Choral Society of Upper Montclair, under the direction of Mark Andrews, cond, assisted by Miss H. Wierum, soprano; H. Eeisenberg, violoncello. Programme: Strike, Strike, the Lyre; Cooke; Kol Nidrei, Bruch; Gipsy Dance, Jeral; Three Fishers, Macfarren; As Discords 'Neath a Master's hand, Andrews; O Sleep, Why Dost Thou Leave Me and O Had I Jubal's Lyre, Handel; I'm Seventeen, Come Sunday, arranged by Grainger; Elegy from Orfeo, Chanson Napolitaine, Casella; O Can Ye Sew Cushions, arranged by Bantock; Kitty of Coleraine, arranged by Lloyd; Three Gipsy Songs, Brahms; Omnipotence, Schubert-Spicker.

The Musicians' Club of Pittsburgh held its April meeting, April 6. The Associated Artists of the city were the guests of the musicians at dinner, and for the program of compositions by the members of the club, which was given later in the evening. The program was as follows: Humoreske, The Jolly Friar, Sunrise—for piano, Whitmer; The Homeland, She Walked Within the Garden Close, Gaul; A Little Song of Cheer, Summer, Wentzell; Serenade, Humoreske—for piano, Gerwig; Ah! Love, But a Day—Browning, Song from Pippa Passes—Browning, My Lord Comes Riding—Grace von W. Henderson, Whitmer; Exile—George Seibel, Russell; Andantino, Allegretto, Scherzino—for violin; Whitmer; Christ Is Risen, Song of the Winds and Streams, Oetting; Fantasie-Impromptu—for Piano, O'Brien.

The success of the Music Teachers' National Association meeting at Buffalo last December, and the rapidly-growing interest in the work of the Association, has led to a number of new plans for the coming year. The officers for 1016 are: President, J. Lawrence Erb, University of Illinois, Urbana, Ill.; Secretary, Charles N. Boyd, 4259 Fifth Avenue, Pittsburgh, Pa.; Treasurer, Ralph L. Baldwin, 81 Tremont Street, Hartford, Conn., and Waldo S. Pratt, Editor, 86 Gillett Street, Hartford, Conn. Executive Committee, the above officers with William Benbow, Buffalo, N. Y.; Kate S. Chittenden, New York City; Rossetter G. Cole, Chicago, Ill.; O. G. Sonneck, Washington, D. C.; Calvin B. Cady, New York City; D. A. Clippinger, Chicago, Ill.; Charles H. Farnsworth, New York City, and Francis L. York, Detroit, Mich.

The thirty-eighth annual meeting will be held at New York City, December 27-29, 1916.

At the Buffalo meeting it was decided to elect a group of Counselors, to aid the Executive Committee in its work, and the following gentlemen were chosen: Rossetter G. Cole, Chicago, Ill.; J. Lawrence Erb, Urbana, Ill.; Charles H. Farnsworth, New York City; Peter C. Lutkin, Evanston, Ill., and Waldo S. Pratt, Hartford, Conn.

President Erb has appointed several committees to make a canvas of the situation in their particular line, and to make a report at the annual meeting. They are also encouraged to suggest readers of papers along their lines for the annual meeting. The committees so far appointed are:

Community Music—Miss Chittenden, Chairman; Messrs. Pratt, Benbow, Cole and Lutkin.

Standardization — Mr. Farnsworth, Chairman; Messrs. Cady and Weidig.

Public School Music and Accrediting—Mr. Baldwin, Chairman; Messrs. York and Clippinger.

Obituary.

We regret to announce the following deaths:

John F. Runciman, a valued contributor to *The New Music Review*, who died in London, on April 11, was the author of several books, but was best known as the musical critic of the *Saturday Review*, which post he held until his death. He was also the editor of *The Chord*, and the correspondent of several American papers. He wrote a life of Purcell and a study of Wagner for "The Musician's Library," of which he was editor, but his most widely read book was "Old Scores and New Readings," which is a collection of articles contributed to the *Saturday Review*. It is a complete expression of his personality. The chief characteristic of his criticism was its severity. He was a musician of wide culture and eclectic tastes; but his dislike of what he called the "academic school" of native composers was almost an obsession, and more than once brought him into conflict with the law of libel. Closely connected with this trend of ideas—in fact its complement—was a complete inability to see any good in Brahms. He had a tendency to express unbounded admiration for music which was not known in this country, and then to demolish it when it became familiar. He undoubtedly, however, did good service in helping to destroy some of the conventions which hampered the growth of native music in the last years of last century, and his critical violences were the result of an entirely honest detestation of shams and affectation, which was his heritage from his sturdy north country ancestry. He was the master of a vigorous and picturesque style which attracted many who had no special interest in music, and made many musicians forget how little they agreed with his judgments. He also wrote a good deal of literary criticism in the *Saturday Review*.

The women's choir organized in October at the First Parish, Watertown, Mass., by Edith Lang, O. & C., has performed successfully the following numbers during the winter at Vespers and the Choir Concert: Sanctus, Gounod; All Thru the Night, Old Welsh; God is Love, H. R. Shelley; Blessed are the Pure in Heart, Huhn; The Lord is My Shepherd, Mendelssohn; He in Tears that Soweth, Hiller; The Heavens Are Telling, Hayden; Seven Old Christmas Carols, Arr. by E. Lang; The Lady of Shalott, Bendall; The Dream Robber, Edith Lang; It was a Lover and His Lass, Edith Lang; Estudiantina, Arr. by N. Clifford Page.

Ecclesiastical Music

EDITED BY

G. EDWARD STUBBS, MUS. DOC.

THE Anglican correspondent of the Chicago *Living Church* is evidently in sympathy with certain critics who have been in the habit of complaining occasionally, in the columns of a prominent London journal, about the music at St. Paul's.

He says:

"The announcement is made that Mr. Charles Macpherson, assistant organist of St. Paul's, has been appointed as the organist in succession to the late Sir George Martin by the Dean and Chapter of the Cathedral. This was not quite unexpected, and perhaps it will prove to have been a wise decision.

"It is earnestly to be hoped that the new organist will show that he is more in sympathy with Church music reform than was his immediate predecessor. Mr. Macpherson was born in Edinburgh in 1870, the son of an architect, and at the age of only nine years he left home to become a member of St. Paul's choir school and a boy chorister at the great London Cathedral. Later on he learned the organ under Dr. George Martin, as well as theory under Dr. C. W. Pearce. About 1891 he became a student of the Royal Academy of Music, where he won a medal for the composition of a wind sextette. He was appointed sub-organist of St. Paul's in 1895. Mr. Macpherson is Professor of Harmony at the Royal Academy of Music and a Fellow of the Academy, and a Fellow and Member of the Council of the Royal College of Organists. He has published several compositions, both ecclesiastical and secular. He is brother of Minor Canon Macpherson, of Ripon, and son-in-law of Canon Newbolt, of St. Paul's."

There is a trace of half-heartedness in this that will offend those of our readers who know Mr. Macpherson. And the implication regarding his distinguished predecessor will be equally unpalatable.

THE New York *Medical Record* recently contained the following remarkable account of the vocal treatment of a "falsettist" by Dr. Hallock, assistant physician in the department of neurology in Cornell University Medical College. As far as we know, there has never before been an authentic "cure" of this kind reported in any important journal. Choirmasters and teachers of singing will perhaps be astonished to learn that the chest register can be developed in cases where it has apparently never existed.

Dr. Hallock was called upon to treat a telegraph operator for a slight illness not connected in any way with the vocal organs. He says:

"In speaking he used the falsetto voice and never had spoken in the normal register. Before dismissing him, in connection with the illness for which he came, I advised him to go to some elocution or singing teacher to learn to speak in his normal voice. The patient said he had not supposed that anything could be done to change his voice, but he would be glad to go to such a teacher and would take my advice.

"It occurred to me later that I would like to try the experiment myself, so I sent for him, and he came in due time. I took him to the piano. All I know about the piano is thumb exercises, but I found that he knew less, for he could not carry a tune correctly, nor even a single note. He was consistently sharp or flat. His musical ear was decidedly defective. As I sounded various notes in the scale, he sang them in the falsetto, although this was difficult because of his defective ear. I brought him down in the descending scale as far as his voice would go, and then I sounded the next lower note. He promptly sang some note in the upper scale, any note, all in the falsetto. I tried the experiment several times, always with the same result. I sat quite puzzled and beaten. I had not the least idea, in these circumstances, how I was to proceed with a case like this, and doubted if it would be possible to make any progress at all with him.

"Suddenly an idea came to me, and I asked him to clear his throat and made him repeat this several times while I listened carefully. In that noise of clearing his throat, I heard the man's natural voice, or thought I did, the

suggestion of it, enough to begin on. I requested him to cough and clear his throat again and again. The natural voice was evident to me at the very end of the coughing noise. I asked him to notice that as he cleared his throat, the sound naturally separated into something like two parts, the cough and a noise which followed it. (It might be represented, though not correctly, by the word 'a-hem.') I perceived that I might use this reaction to the cough, as it might be called, the second part, the sort of rebound, if I could get hold of it. All I had to do then was to get him to prolong the second sound. I made him repeat the exercise and, little by little, got him to accentuate this second part of the cough. Then I asked him to divide this cough-clearing process, consciously, into two parts, much as if he were to say 'a-hem.' He learned to do this, though it was difficult for him, as he often broke into the falsetto. In this way he finally produced out of this second sound a good full tone in the normal register. All this took me about an hour, and I was satisfied that I had struck a method by which to bring out his natural voice.

"In speaking he still lapsed into the falsetto, of course; up to this time in his life he had never used the slightest suggestion of the normal voice, it was fixed in the falsetto. I saw him again on the following day, and although he was able to produce the normal register tone, when carefully guided to it, the voice would still break often, and whenever he spoke it was in the falsetto. I practised with him, going from one note to another, until he got a range of an octave in the normal register. That was all I needed for practical purposes. His voice became more and more free. He said that the voice sounded strange to him and was quite in doubt as to whether it was not an artificial voice that I had produced. I continued to work with him, developing this tone, and got him to speak by first singing a simple word, then speaking it in a singing tone. From one word, I easily got a few more out of him. The voice still broke occasionally, but it was a simple matter now to keep it fairly steady in the normal. I gave him some simple exercises with simple phrases, such as 'good morning,' hello, Charley,' 'wake up,' 'how's the parrot to-day?' and such nonsense, spoken on a full breath and in a 'bold, bad man' sort of way. I told him to practice a little at the piano at home the exercises I had done with him, and also the exercises in speaking, to blurt the phrases out to any one who happened to be near him. And he did it.

"On the fourth day I picked up a volume of Longfellow and asked him to read three or four verses. He did it without a break, and so well that I fetched in a lady who happened to be in the house at the time and who was well acquainted with the patient. I seated her comfortably in an armchair and put him through his little stunt. She was utterly astonished! I saw him every day for about a week, and then less and less often. His normal voice was thoroughly established, a good manly baritone. He telephoned to every one he knew within a hundred miles so that they might hear his new voice. He was not sure for a considerable time that it would last. One day, however, a couple of months from the time I began with him, I asked him to speak again in the old way. He was unable to utter a sound in the falsetto; he had forgotten how. This seemed to me fairly stupid, but he could not do it.

"This happened some years ago. I never reported the case because I imagined such cases must be well enough known to the specialists, and it did not seem to me that it would be of particular interest. Recently, however, I had occasion to speak of the case in the presence of several physicians, one of whom was afflicted in the same way. I related the case for his benefit. As he seemed interested, I told him I would like to try and straighten him out if he cared to have me to do so. A reputable older physician, connected with one of New York's leading hospitals, who was present, expressed the opinion that such cases are structurally defective and incurable. I never saw the young doctor again."

It is possible that the case of this telegrapher was, in technical medical parlance, "atypical." There is comparatively little known about the "falsetto" register. The term itself is used in a very confusing, indefinite, and unscientific way even in standard works on singing.

Dr. Hallock's report is valuable in giving additional and extraordinary information regarding a subject that is too little studied and too much misunderstood.

THE following legend, which is supposed to be of Russian origin, appeared not long ago in one of the English ecclesiastical journals:

"Christ and St. Peter, walking about the earth, came to a village one day. In one house folk were singing so finely that Christ stayed to listen, whilst St. Peter went on. He turned back and found Christ still at His post. St. Peter went on again, and looked back: Christ was still listening. St. Peter went on again, and then glanced back a third time—and Christ was still listening. Then he went back and heard a splendid folk-song in the house, stayed a while, and went on to another house where also there was singing. There St. Peter stayed, but Christ passed on. St. Peter hurried up and looked astounded. 'What is the matter?' asked Christ. 'I could not make out why you stopped to listen to folk-songs and passed by the house where hymns were being sung.' 'Oh, my dear son,' said Christ, 'there was a good scent in the house where folk-songs were being sung; but there was no reverence about the place where they were chanting hymns.'

The lesson conveyed by this story is a striking one. A folk-song sung with sincerity means something. A hymn sung with an empty mind and a cold heart means nothing.

We must confess, however, that we are surprised at St. Peter's astonishment! But perhaps one should not analyze a legend of this kind too closely.

MR. REGINALD GOSS-CUSTARD, speaking at a complimentary dinner recently given in his honor at the Players Club, paid a hearty tribute to the musical appreciation of the American audiences that had come under his personal observation during the two months of his recital tour in this country. Particular mention was made of the enthusiasm shown at operatic and orchestral performances.

Mr. Goss-Custard did not hesitate to declare that this country was, as contrasted with England, a distinctly musical one. He said: "Leaving out of consideration the serious influence of the war, which has, of course, been detrimental to musical activities, and looking back to *ante bellum* conditions, I believe, from what I have observed here, that the Americans are comparatively more warmly interested in music, and more appreciative. I have been struck with this fact not merely at recitals, but especially at orchestral concerts and at the opera. I do not think that the performances at Queen's Hall and Covent Garden reflect on the part of the listeners the high degree of musical enthusiasm that is manifested at similar functions in New York and Boston."

When asked for his opinion regarding American organs, he replied: "I have been very much astonished at the excellence of the instruments I have heard and particularly the ones I have played upon. Three of them compare most favorably with the very best we have in England."

Regarding the war Mr. Goss-Custard was not at all optimistic, excepting as to the final outcome. To musicians in England it has caused distress that is not fully appreciated by those not immediately concerned. He may himself be obliged to report for military duty as soon as he gets back to his native heath! The numerous friends he has made here sincerely trust that he may not be called upon to leave his family and profession.

IN reply to a communication from an organist and choirmaster in the diocese of Illinois asking for further information regarding English and American prayer-book revision, and its outcome musically, we can only say that in course of time the services of the Church *may* be simplified and shortened.

As we have remarked before in these columns, the so-called "Protestant Episcopal Church" keeps an ever watchful eye upon the Church of England. Revision of the American prayer book is a matter that is apt to be influenced by what takes place across the ocean.

The opinions expressed by American clergymen are to a certain extent re-echoed in this country. Within the past year countless letters have appeared in British journals relative to the Church services. We give some very recent examples from clergymen who desire alterations in Matins and Evensong:

"Eighteen months ago most of us were looking forward with hope to a revival of religion consequent on the conditions brought into being by the war. We have seen nothing of the kind; rather the tendency has been in

the opposite direction. We cannot help feeling that, as there can be no fault found with the religion of Jesus Christ, there must be something very radically wrong with the way in which we have been presenting it. And so we are compelled to ask ourselves whether, if we continue to use the old methods only, we shall not still be courting the same failure.

"I have specially in mind the questionable value of our Matins and Evensong in one crucial connection, for as things are it is mostly through them, and especially through the latter, that we first bring the Gospel to the people. Matins and Evensong as they stand are absolutely unfitted to represent the religion of Jesus Christ to the people. The reason of their failure is that they are beyond the understanding of the ordinary member of most congregations, and a complete enigma to the stranger in church. It is the paradox of the Gospel that simplicity best becomes the infinite depth of it—and simplicity is the last thing which people find when they 'go to church' in the Church of England."

We frequently find emphasis placed upon the need of simplicity and brevity:

"After more than fifty years in the ministry I feel most strongly that both these services need much reform to remove their drawbacks and to render them to us men and women of the twentieth century, especially to the less educated and spiritually advanced among us, something like what they were to those living when newly drawn up, more than three hundred and fifty years ago.

"Both Matins and Evensong require abbreviation, and Evensong should no longer be almost a mere echo of Matins. No doubt this likeness disinclines many to attend the former, which should be adapted to the wants of the less educated and less advanced in the spiritual life. The Old Testament Lessons should be shortened and, if possible, less numerous; and, when possible, one Psalm of moderate length selected for Sunday use, and not more than two or three when they are short should suffice."

In the following we find the opinions that were expressed in an article by the Rev. Dr. Peters of New York, which we quoted some time ago in this paper:

"If the unfortunate outsider has to listen to a long account of the misdeeds of certain Kings of Israel and Judah in the First Lesson and to a controversial chapter from some Epistle in the Second which he cannot possibly understand, it is rather in the nature of offering him a stone in place of bread, so he refrains from church-going altogether. The custom moreover of going straight through the Psalter is open to improvement. Certain sets of Psalms might be chosen for certain Sundays. At present, for instance, on a Penitential Sunday we often sing very jubilant Psalms quite out of harmony with the general character of the service.

"The whole difficulty would seem to lie in Matins and Evensong themselves. They are so hidebound in character by hard-and-fast tradition as to be incapable of presenting the Gospel to the 'outsider,' even to many a regular churchgoer."

Abbreviation of the Psalter is *always* mentioned in letters of this kind. Here is another example:

"There are countless Church-people, to whom our present services seem intolerably antiquated, stereotyped, inadequate to present needs, and unreal. Is it too much to hope that before long steps may be taken, with the necessary sanction of Parliament, to provide—in addition to the revised prayer book which Convocation are now preparing—an alternative and optional Form of Evensong? It might be on the lines of the present Order for Evening Prayer—a short Introduction, Confession, Absolution, leading up to Praise and Prayer, etc.—but simpler, in modern but good and reverent English, with fewer Psalms."

The whole subject of revision is for many reasons a difficult one for Church authorities to cope with. Our readers will find a similarity between letters printed on the subject here and in England. We wish we could give our correspondent a more detailed prognostication of what may come in the way of change—all we can say is that there are three objects in view, greater simplicity, brevity, and elasticity.

All three *may* be attained, but when no one can tell. There will be opposition to *any change*, much controversy, and consequent delay in final action.

REFORM in Sunday-school music is so seldom preached by educators who do effective work in other musical directions, we read with satisfaction the opinion of Mr. George Whelpton,

as expressed in THE CONTINENT (Chicago):

"What suits the traveling evangelist does not suit the Sunday-school. 'Almost persuaded' and 'It is well with my soul' have done good work at the psychological moment in great missions, but they do not represent the normal experience of Sunday-school children. There is an endless supply of this kind of music, and every traveling mission leaves a good supply in the local churches and schools to continue the demoralizing process. Another source of corruption is the catchy, rhythmical, ragtime music now finding its way into many schools. This sort of music has a psychological effect on the nervous systems of the children, but it has no educational or devotional value whatever.

"'Children go to Sunday-school,' says Mr. Whelpton, 'for religious instruction and churchly training, not to sing cheap gospel-songs and light, catchy music for the amusement of their elders. Standard church-hymns and other distinctively churchly music, adapted to Sunday-school needs, should alone be sung."

It is said that the late D. L. Moody approved of "Sankey" hymns for revival purposes only. That there is a legitimate use for inferior hymns and tunes in the Salvation Army, and in certain mission fields where musical intelligence is at a low ebb, must be granted. But to expose Sunday-school children to the pernicious influence of bad music is to violate an elementary principle of education.

SUMMER SCHOOL OF CHURCH MUSIC

Announcement is made of the School of Church Music which will be held at Cambridge, Mass., this summer. It will extend over two weeks, from June 23 to July 8, with headquarters at the Episcopal Theological School. The aim of the school is the same as that of the successful gathering at Cambridge last year, namely, to draw into consultation those who have to do with this important department of church work.

A unique feature of the school will be a demonstration course in practical choir training and conducting to be given by Mr. A. Madeley Richardson, M.A., Mus.Doc., Oxon., late organist of Southwark Cathedral, London, instructor at the Institute of Musical Art, New York. The course will be illustrated by a boy choir and will afford an unusual opportunity for the study of voice production and interpretation as applied to the usual forms of musical expression in the church. This practical course will be supplemented by a course of lectures by Dr. Richardson on selected topics, such as Organ Accompaniment, the Strutcure and Rendition of the Psalms, the Choral Service, Choir Organization and Management. Dr. Richardson has also arranged to give private instruction in composition, etc., at special rates to students in the Summer School.

There will be a class in Plainsong with practice in rendering traditional melodies to the psalms, hymns, etc., under the direction of the Rev. Winfred Douglas. Mus. Bac. The History of Church Music with Reference to the Hymn Tune, the Carol, the Anthem, and Settings will be dealt with by Mr. Richard G. Appel, A.M., of the Cambridge Theological School. The contributions of the different schools of church music, including the Modern Russian, will be considered.

Opportunity will be given to hear some of the notable organs in the vicinity of Boston and to visit organ factories. There will be the usual series of organ recitals.

A registration fee of $5 is charged to defray the expenses of the school and admits to all classes and privileges. Applications for registration and further information may be made to Mr. Richard G. Appel, director, 15 Hilliard Street, Cambridge, Mass.

Among those connected with the school in 1915 may be mentioned Dean P. C. Lutkin, Northwestern University, Evanston, Ill.; Canon Charles W. Douglas, New York City; Professor W. R. Spalding, Harvard University, Cambridge, Mass.; Mr. Walter Clemson, Dean of the American Guild of Organists, Taunton, Mass.; Rev. Fred W. Fitts, St. John's Church, Roxbury, Mass.; Mr. Warren A. Locke, St. Paul's Cathedral, Boston, Mass.; Mr. S. F. Batchelder, St. James' Church, Cambridge, Mass.; Mr. H. W. W. Downes, St. Stephen's Church, Boston, Mass.; Mr. H. M. Barnes, St. Paul's Church, Concord, N. H.; Mr. Verne R. Stillwell, Grace Church, Grand Rapids, Mich.; Rev. Harvey Officer, O.H.C., West Park, New York; Mr. Henry King Fitts, St. Luke's Cathedral, Portland, Me.; Mr. Walter G. Dawley, St. George's School, Newport, R. I.; Mr. Raymond C. Robinson, Central Church, Boston, Mass.; Mr. Henry L. Gideon, Temple Israel, Boston, Mass.; Mr. J. N. Ashton, First Parish, Brookline, Mass.

ORGAN SPECIFICATION

The following is the specification of the new C. S. Haskell organ for the Westminster Presbyterian Church, Elizabeth, N. J., Thomas Wilson, O.:

GREAT ORGAN
1. Double Open Diapason ..... 16 ft.
2. Open Diapason, 1st 8 ft.
3. Open Diapason, 2d. 8 ft.
4. Gemshorn ..... 8 ft.
5. Philomela ..... 8 ft.
6. Octave ..... 4 ft.
7. Flute Harmonique. 4 ft.
8. Fifteenth ..... 2 ft.
9. Mixture .....3 rks.
10. Trumpet ..... 8 ft.

SWELL ORGAN
11. Bourdon .....16 ft.
12. Open Diapason.... 8 ft.
13. Salicional ..... 8 ft.
14. Clarabella ..... 8 ft.
15. Aeoline ..... 8 ft.
16. Vox Celeste..... 8 ft.
17 Stopped Diapason.. 8 ft.
18. Fugara .....4 ft.
19. Flute Traverso.... 4 ft.
20. Flautino ..... 2 ft.
21. Mixture .....3 rks.
22. Cornopæan ..... 8 ft.
23. Oboe ..... 8 ft.

CHOIR ORGAN
24. Dulciana .....16 ft.
25. English Open Diapason ..... 8 ft.
26. Dolce ..... 8 ft.
27. Viola da Gamba... 8 ft.
28. Unda Maris..... 8 ft.
29. Quintadena ..... 8 ft.
30. Doppel Flute..... 8 ft.
31. Flute d'Amour.... 4 ft.
32. Piccolo Harmonique 2 ft.
33. Clarinet ..... 8 ft.
34. Tuba (in Swell Box) .....16 ft.
35. Tuba (in Swell Box) ..... 8 ft.

ECHO ORGAN
36. Muted Viole..... 8 ft.
37. Aetheria ..... 8 ft.
38. Viole Celeste ..... 8 ft.
39. Vox Angelica ..... 8 ft.
40. Fern Flute..... 8 ft.
41. Vox Humana..... 8 ft.
42 Chimes ..Snace provided

PEDAL ORGAN
43. Contra Bourdon...16 ft.
44. First Open Diapason .....16 ft.
45. Second Open Diapason .....16 ft.
46. Bourdon .....16 ft.
47. Dulciana .....16 ft.
48. Lieblich Gedeckt...16 ft.
49. Violone .....16 ft.
50. Flute ..... 8 ft.
51. Violoncello ..... 8 ft.
52 Pausone .....16 ft.

PROF. S. A. BALDWIN; at the College of the City of New York, N. Y., April 30.
Magnificat in D minor—Lemaigre.
Liebstraum—Lemare.
Passacaglia in C minor—Bach.
Sposalizio—Liszt.
Waldweben, Siegfried—Wagner.
Andante Cantabile in B flat—Tschaikowsky.
Overture, Prometheus—Beethoven.

J. WARREN ANDREWS, A.G.O., WARDEN — S. LEWIS ELMER, A.A.G.O., SUB-WARDEN
HAROLD V. MILLIGAN, F.A.G.O., GEN. SEC. — VICTOR BAIER, A.G.O., GEN. TREAS.

American Guild of Organists
UNITED STATES AND CANADA

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NEW ENGLAND CHAPTER

The forty-third organ recital of this Chapter was given at the Old South Church, Boston, on March 30, by Mr. Everett E. Truette, organist and music director of the Eliot Church, Newton. The programme, which consisted entirely of the compositions of Alexandre Guilmant, in commemoration of the fifth anniversary of his death (March 30, 1911), was as follows:

Funeral March and Hymn of Seraphs, Op. 17
(Inscribed in memory of his mother)
First Sonata in D minor, Op. 42
(Inscribed in Homage to Leopold II, King of the Belgians)
Introduction and Allegro—Pastorale—Finale
Lamentation, Op. 45
(Inscribed in memory of the Abbe Henri Gros, who was killed in the bombardment of Paris in 1870)
Invocation in B flat, Op. 18
Fugue in D, Op. 25
Elevation in A flat, Op. 25
Fifth Sonata in C minor, Op. 80
(Inscribed to Mr. Clarence Eddy)
Allegro Appassionato—Adagio—Scherzo—Choral and Fugue

CENTRAL NEW YORK CHAPTER

Under Chapter auspices Miss Clara V. Drury gave the following programme on April 10 at the Dutch Reformed Church, Herkimer, N. Y. She was assisted by Miss May Turnbull, soprano; Miss Alice Watson, contralto; J. Preyse Lloyd, tenor; Peter Jones, Basso, and Leo Hahn, violinist.

PROGRAM

Prelude and Meditation from 1st Suite.....Borowski
(a) Madrigale .....Simonetti
(b) Intermezzo .....Callaerts
Quartette—"My Faith Looks Up to Thee".....Schnecker
(Violin Obligato)
Caprice in B.....Johnson
Violin Solo—"Sweet Spirit Hear My Prayer".....Hone
Berceuse (by request).....Dickinson
Great Tocatta in C.....Bach
Quartette—Festival Te Deum in E Flat.....Dudley Buck
(a) Invocation .....Mailly
(b) Gavotte .....Dethier
Violin Solo—"Lullaby" .....Friml
Scherzo .....Federlein
Tocata .....Frysinger

NORTHERN OHIO CHAPTER

On Monday evening, March 6, 1916, Mr. Sidney C. Durst, of Cincinnati, O., representing the Southern Ohio Chapter, A.G.O., gave an organ recital before the Northern Ohio Chapter, at the First Unitarian Church, Cleveland. His brilliant programme contained four novelties in the compositions of the present day Spanish writers, Eduardo Torres, choirmaster of the Cathedral of Seville, and Luis Urteaga, organist and choirmaster in Zumaya. These works were new to Cleveland, and were received with special interest and pleasure.

April 3, 1916, the N. O. Chapter met at the Euclid Avenue Christian Church, Cleveland, for dinner and business meeting. These were followed by an organ recital given by Mr. Frederic B. Stiven, organist of this church, with the following programme:

Agitato, from Sonata No. 11.....Joseph Rheinberger
En Bateau .....Claude Debussy
Trois Pieces Pour Orgue.....Cesar Franck
Songe D'Enfant .....Joseph Bonnet
Variations de Concert.....Joseph Bonnet
Poem .....Zdenko Fibich
Gavotte Moderne .....Edwin H. Lemare
Final, from First Symphony.....Louis Vierne

A service under the auspices of the A.G.O. was held in St. Paul's Episcopal Church, Cleveland, Sunday evening, April 9. Mr. Geo. G. Emerson, organist and choirmaster of the church, conducted the service, assisted by Mr. William Treat Upton and Mr. Charles E. Clemens, visiting organists. The programme was as follows:

Prelude,
(a) Fantasie from Sonata No. 10.....Rheimberger
(b) Evening Song.....Bairstow
Choral Service (Festal) .....Tallis
Magnificat (Festival in E-flat).....J. E. West
Excerpts from the Sabat Mater.....G. Rossini
Postlude,
(a) Scherzo Symphonique Concertant.....Lemmens
(b) Im Garten, Laendliche Hochzeit.....Goldmark
(c) Introduction to Third Act of Lohengrin.....Wagner

ILLINOIS CHAPTER

On April 12 the following programme was given under Chapter auspices at St. Paul's (by the Lake) Church, Rogers Park, Ill:

Allegretto (Sonata No. 4).....Mendelssohn
Marche Religeuse .....Guilmant
Mr. Mason Slade, Organist and Choirmaster
Christ Episcopal Church
Prayer to Notre Dame (Gothique Suite).....Boellmann
Toccata (Gothique Suite) .....Boellmann
Clock Movement (11th Symphony) .....Haydn
Communion in G .....Batiste
Mr. Irving C. Hancock, Organist and Choirmaster
Trinity Episcopal Church

The combined choirs of Christ, Trinity and St. Paul's sang Stainer's Crucifixion with Mr. A. J. Strohm at the organ.

At St. Paul's Universalist Church, Chicago, on April 18, the Chapter presented the following programme, under the direction of Mrs. Wilhelm Middelschutte:

Bonum Est (new).....Mrs. H. H. A Beach
St. Paul's Quartet
Meditation and Toccata.....d'Evry
Mr. Herbert E. Hyde
Organist and Director St. Peter's Episcopal Church
Quartet in D major.....Haydn
Allegretto—Largo—Menuett—Presto
The Kortschak Quartet
(Hugo Kortschak, 1st violin; Herman Felber, 2nd violin; George Dasch, viola; Emmeran Stoeber, 'cello)
Domine Jesu (from the "Requiem").....Verdi
St. Paul's Quartet
Address—"Making Melody"
Dr. Brigham
Cantabile .....Franck
Concert Overture in B minor .....Rogers
Miss Tina Mae Haines
Organist and Director, St. James' Methodist Church
Quartet in D major .....Cesar Franck
Larghetto—Scherzo
The Kortschak Quartet
Cantabile and Final (Seventh Sonate).....Guilmant
Mr. Hyde
Into the Silent Land.....Foote
St. Paul's Quartet

Mr. Charles E. Clemens, organist of the Euclid Avenue Presbyterian Church, Cleveland, Ohio, gave

a recital under auspices of the Chapter at St. James M. E. Church, Chicago, on May 8. Preceeding the recital a dinner in honor of Mr. Clemens was given in St. James's Parish House.

SOUTHERN CALIFORNIA CHAPTER

The twenty-first public recital of this Chapter was given at St. Andrew's Presbyterian Church, San Pedro, Cal., on March 6, with the following programme:

Preludio, 3rd Sonata.....Guilmant
(a) Sonatina .....Bach
(b) Motett .....Bach
Mr. John A. Bettin
Nunc Dimittus .....Bettin
Wilmington Night School Chorus
Second Sonata .....Mendelssohn
Allegro, Fugue
Romance .....Lindsay
Chanson de Joie .....Hailing
Jubilate Deo .....Silver
Mr. P. Shaul-Hallett
Theme and Variations .....Douglas
Finale in E minor.....Douglas
Mr. Ernest Douglas

On April 3, at the Hollenbeck Hotel, Los Angeles, the Chapter held its annual meeting and election of officers. After the meeting the following programme was given:

Quartet The Coral Grove .....Pearson
Song—Tenor Mother o'mine .....Tours
Song—Contralto Dost Thou Know That Sweet Land (Mignon) .....Thomas
Address Mr. Arthur K. Wyatt, Pasadena
Quartet Spring Song .....Pinsuti
Song—Bass Land of The Long Ago.....Lilian Ray
Quartet Four Little Mice (The Sphinx) .....Thomas
Soprano—Mrs. D. J. Kennelly
Alto—Miss Blanche Bisbee
Tenor—Mr. George Brown
Bass—Mr. F. Brooks Cole
Quartet of All Saints Church, Pasadena

NEW ENGLAND CHAPTER

Dean Walter J. Clemson of the New England Chapter, American Guild of Organists, was unanimously re-elected to his sixth term last evening at the Harvard Musical Association Building, 57A Chestnut Street. He came to this country from England in 1885 as organist and choirmaster of St. Thomas' Episcopal Church in Taunton, later organizing its famous boy choir.

Dean Clemson is a fellow of the Guild of Church Musicians of London and is a member of the St. Botolph Club, the Tavern Club, the Harvard Musical Association and the Boat and Country Club of Taunton.

Other officers chosen were Benjamin L. Whelpley, subdean; John D. Buckingham, secretary, fourth term; Wilbur Hascall, treasurer, sixth term; Henry M. Dunham, Hamilton C. MacDougall and Arthur Foote, executive committee.

Rev. Henry Wilder Foote reviewed "The Development of the English Hymn."

Church Notes

On April 30, John Hyatt Brewer completed a period of thirty-five years as organist and choirmaster of the Lafayette Avenue Presbyterian Church, Brooklyn.

The First Presbyterian Church of York, Pa., will soon give the contract for a new $10,000 organ. The organ is the gift of two members of the church whose names are withheld at their own request. Harold Jackson Bartz, F.A.G.O., is the organist and choirmaster at this church.

The choir of the Welsh C. M. (Pres.) Church, Cincinnati, O., under the direction of David Davis, presented on April 21 Stainer's The Crucifixion.

The following concert was presented April 7 by the Treble Clef Club of the Methodist Church, Osage, Ia., under the direction of Frank Parker. Programme: Passing By, Purcell; All in an April Evening, Black; The Hour of Dreaming, Hahn; Ah! Love, But a Day, Beach; Wanderer's Night Song, Rubinstein; The Angelus, Chaminade; Glorious Forever, Rachmaninoff; Prologue (from Pagliacci), Leoncavallo; Oh, Lovely Night, Ronald; Would God I Were the Tender Apple Blossom, Old Irish; God Gave Me Heart to You, Olive Chryse Parker; Hymn to the Night, Campbell-Tipton; The Lady of Shalott, Bendall.

Dubois's The Seven Last Words was presented at the Good Friday Service by the choir of the Fourth Church, Hartford, Conn., under the direction of R. L. Baldwin.

The programme of the special musical service presented April 30 by the choir of St. Andrew's Memorial Church, Yonkers, N. Y., under the direction of R. E. H. Terry, O. & C., included: Magnificat in C, Gadsby; With Verdure Clad, from The Creation, Haydn; The Redeemer, Edwards, and on Sunday evening, May 28, The Daughter of Jairus, Stainer.

A performance of Gounod's Faust, in Concert Form, will be given on May 22 at St. Mark's M. E. Church (colored) by a chorus of seventy-five voices under the direction of E. Aldama Jackson, with an orchestra of 50 pieces. This is a chorus which has reached a remarkable degree of proficiency and the performance promises to be very creditable. The colored race are natural singers and the work of this and other colored choirs in the city would do credit to many of the leading metropolitan choirs. The soloists on this occasion will be Miss Minnie Brown, soprano; Miss Ethel Clark, contralto; Charles Waters, Tenor; George Taylor, bass.

During Lent the choir of Trinity Church, Toledo, O., under the direction of Herbert Sprague have presented the following works: The Prodigal Son, Sullivan; The Crucifixion, Stainer, and The Darkest Hour, Moore.

A recital of Sacred Music was presented May 9 in the Cathedral of St. John the Divine, New York, by the combined choirs of The Musical Art Society and the Cathedral. Dr. Frank Damrosch conducted the first part and Mr. Miles Farrow the second. The choirs were assisted by Mr. Edouard Dethier, violin, and Mr. C. W. Lefebvre, organ. A large congregation filled the Cathedral. Programme: Organ, Prelude in C minor, Bach; Processional, Solemn March, Chauvet; Or Sus, Serviteurs Du Seigneur (Psalm, CXXXIV, Motet six voices), Sweelinck; Motet and Doxology, Adoramus Te, Gloria Patri, Palestrina; O Filii et Filiae (Easter hymn from "Christus" for women's voices), Liszt; Vom Himmel Hoch Da Komm' Ich Her (Canzona for soprano solo, chorus, solo violin and organ), Karg-Elert; Arioso (violin and organ), Bach; Blessing, Glory and Wisdom (Anthem for double chorus), Bach; City of High Renown (Chorus from "Hora Novissima"), Parker; Here Yet Awhile (Double Chorus from "Matthew Passion"), Bach; Recessional, Pontifical March, de la Tombelle.

ST. THOMAS'S CHORAL SOCIETY

A notable musical event of the Lenten season was the performance by this society on April 14, under the direction of Mr. T. Tertius Noble, of Dvorak's Stabat Mater. The chorus numbered 120, including the regular choir of St. Thomas's, and was assisted by an orchestra of 40 pieces and the following soloists, viz.: Louise MacMahon, soprano; Emma Vander Veer, contralto; Reed Miller, tenor; Harold

Land, bass. Besides the principal choral number, two short orchestral works by Mr. Noble were given, A Song of Lamentation and A Reverie. On April 27 the same society will present Mr. Noble's Gloria Domini and Festival Te Deum in G minor.

Organ Recitals

E. H. GEER, at Grace Church, Providence, R. I.
Allegro Appassionato, from Fifth Sonata—Guilmant.
Matnath Yad (Hebrew Melody)—Noble.
Let Petit Berger—Debussy.
Spring Song—Mendelssohn.
Scherzoso, from Eighth Sonata—Rheinberger.
Meditation—Sturges.
Toccata, from Fifth Symphony—Widor.

DR. H. J. STEWART, at the Panama-California Exposition, San Diego, Cal., April 8.
Overture. Czar and Zimmerman—Lortzing.
Adoratio—Dubois.
Fantasia in B flat minor—Callaerts.
Scene de Ballet. Dance of the Hours. (La Giaconda)—Ponchelli.
The Voice of the Chimes—Luigini.
Spring Song—Mendelssohn.
Marche Nuptiale—Callaerts.

MISS G. SWITZER, at Trinity Church, Dallas, Texas, April 27.
Marche Religieuse—Guilmant.
Cantilene—Drdla.
Minuet—Boccherini.
Praeludium—Nevin.
Toccato and Fugue in D Minor—Bach.
Pastorale—Whiting.
Scherzo from Fifth Sonata—Guilmant.

DENNISON FISH, at Trinity Church, Waterbury, Conn., Apr. 2nd.
Toccata in D minor—Bach.
Minuet in E flat—Mozart.
Parsifal (Three fragments)—Wagner.
Song of India (from Sadko)—Rimsky-Korsakoff.
Rustic Echo (in 7-8 time)—Rebikoff.
Berceuse (from L'Oiseau de Feu)—Stravinsky.
Melody in G flat—C. W. Cadman.
March in C—C. W. Cadman.
Tristan and Isolda (Fragments)—Wagner.
The Swan—Palmgren.
The Swan—Saint-Seans.
Melisande—Sibelius.
Irish Tune from County Derry—Arr. by Grainger.
Gloria in Excelsis—Harrison.

G. ALEX. A. A. WEST, at the Drexel Institute, Philadelphia, Pa., Feb. 24th.
Sonatina in A minor—Karg-Elert.
March, Jean D'Arc—Dubois.
Andantino—Wolstenholme.
Chorale (D minor)—Caesar Franck.
Scherzo—Dethier.

At St. John's Church, Washington, D. C., Apr. 1st.
Sonata No. 1—Borowski.
Reverie—Dethier.
Scherzo—Dethier.
Prelude to the Deluge—Saint Saens.
Intermezzo—Hollins.
Pastorale, Chorale e Recitativo—Karg Elert.
Two Ballades—Wolstenholme.
March for a Church Festival—Best.

KARL KRUEGER, at the Wanamaker Auditorium, New York, Apr. 10th.
Suite Gothique—Boellman.
Intermezzo from The Jewels of the Madonne—Ermanno Wolf Ferrari.
Toccata from O Edipe a Thibis—de Mereaux.
Finale from Sonata I—Guilmant.
L'Angelus—Massanet.
Scherzo, Op. 11—Tschaikovsky.
Fiat Lux—Dubois.
Andante from Symphony V—Beethoven.
Tocatta from Symphony V—Widor.

PERCY CHASE MILLER, A.M., at St. John's Church, Washington, D. C. Mar. 18th.
Concerto, Cuckoo and Nightingale—Handel.
Evensong—Martin.
Allegretto—Tours.
Suite in F—Corelli—Noble.
Humoresque—Ward.
The Minster Bells—Wheeldon.
Laus Deo—Dubois.

DR. FRANCIS HEMINGTON, at the Church of the Epiphany, Chicago, Ill., Apr. 3rd.
Sonata in C minor—Baldwin.
Vorspiel to Lohengrin—Wagner.
Andante con moto (Symphony in B flat No. 5)—Schubert.
Marche Militaire—Schubert.
Moment Musicale in F minor—Schubert.
Serenade—Schubert.
Gavotte Moderne—Tours.
Toccia (Gothic Suite)—Boellmann.

H. T. WADE, at Lake Erie College, Painesville, Od., Mar. 26th.
Sonata, G minor—Merkel.
Three Tone Poems, Oups 54—Malling.
Morgenstimmung—Grieg.
Cannon, B minor—Schumann.
Spring Song—Hollins.
Andante, from Concerto, G Minor—Mendelssohn.
Vorspiel "Parsifal"—Wagner.
Good Friday Music 'Parsifal"—Wagner.

W. C. HAMMOND, at Skinner Memorial Chapel, Mt. Holyoke, Mass., Mar. 18th.
Fantasie—Rousseau.
Adagio in E—Merkel.
Caravan of the Magi—Maunder.
Une Larme—Moussorgsky.
Silhouette—Rebikow.
Oriental Sketch—Rebikow.
Andante with Variations—Beethoven.
Two Hebrew Melodies—Traditional.
Prelude to Parsifal—Wagner.

H. H. FREEMAN, at St. John's Church, Washington, D. C., Mar. 25th.
First Sonata in D major—Peace.
Beceuse in D major—Lemare.
Toccata in D minor—Edwards.
Fugue in D major—Gaul.
Forest Vesper (Nocturne)—Johnston.
Fantassia in E minor—West.
Allegretto Scherzando—Marks.
Grand Choeur in G major—Faulkes.

F. MAXSON, at Grace M. E. Church, Wilmington, Del., Mar. 2nd.
Fantasie Symphonique—Cole.
In Springtime—Hollins.
St. Ann's Prelude—Bach.
Berceuse—Dickinson.
Concert Overture, D minor—Matthews.
Evening Chimes—Wheeldon.
Burlesco e Melodia—Baldwin.
Madrigal—Maxson.
Marche, from Ariane—Guilmant.

PROF. C. P. WOOD, at Vassar College, Poughkeepsie, N. Y., Mar. 19th.
Andante Sostenuto—Widorfl
Cantilène Pastorale—Guilmant.
In Paradisum—Dubois.
Andante and Final—Maquaire.

V. V. LYTLE, at First Presbyterian Church, Erie, Pa., Mar. 12th.
March Pontificale—Tombelle.
Anitra's Dance—Grieg.
Asa's Tod—Grieg.
Oriental Sketch No. 3—Bird.
Pedal Etude—de Bricquevello.
Grand Chorus in D—Guilmant.

PROF. S. A. BALDWIN, at the College of the City of New York, N. Y.
Passacaglia and Fugue—Mason.
Evansong—Johnston.
Tocatta in F—Bach.
Angelus—Renaud.
Canzone—Renaud.
Symphony in D minor—Lemare.
Berceuse—Shelley.
Piece Symphonique—Grieg.

DR. F. HEMINGTON, at the Church of the Ephiphany, Chicago, Ill., May 1.
Concert Overture in B minor—Rogers.
Berceuse—S. Rosseau.
Fiat Lux (Let There be Light)—Dubois.
Sonata in F minor—Mendelssohn.
Spring Song—Lemare.
Variations on Russian Hymn—Thayer.
Allegretto in G—Rubinstein.
Military March Pomp and Circumstance—Elgar.

KARL KRUEGER, at St. Luke's Church, New York City, April 13.
Sonata I—Mendellssohn.
Fuge in G major—Bach.
Pastorale—Cesar Franck.
Andante from Symph. VI—Tschaikovsky.
Intermezzo from The Jewels of the Madonna—Wolf-Ferrari.
Intermezzo from Midsummer Night's Dream—Mendelssohn.

DEWITT C. GARRETSON, at the Methodist Church, Herkimer, N. Y., April 14.
Finlandia—Sibelius.
Spring Song—Hollins.
Caprice—Sheldon.
Andantino in D flat—Lemare.
Grand March from Aida—Verdi.
Moment Musicale—Schubert.
Largo from New World Symphony—Dvorak.
Autumn Song—Garretson.
Sonata in C minor, last movement—Thayer.

G. H. FEDERLEIN, at the Moravian Church, Dover, O., April 3.
Prelude in Fugue in A minor—Bach.
Gavotte—Debat-Ponsan.
Sunset and Evening Bells—Federlein.
Intermezzo—Bonnet.
Lohengrin Prelude—Wagner.

Air du Nord—Wolstenholme.
Meditation—Sturges.
Serenade—Gounod.
Burlesca e Melodie—Baldwin.

FREDERICK MAXSON, at the Central High School, Philadelphia, Pa., April 6.
Concert Overture, D minor—Matthews.
In Springtime—Hollins.
Sonata (in the style of Handel)—Wolstenholme.
Ah! Mon Fils (Le Prophete)—Meyerbeer.
Burlesca E Melodia—Baldwin.
Berceuse—Dickinson.
Fantasie Symphonique—Cole.
Will 'o the Wisp—Nevin.
Wedding March—Ferrata.

R. F. MAITLAND, at the First M. E. Church, Asbury Park, N. J., Apr. 7th.
Toccata in F—Bach.
Romance in D flat—Lemare.
Nocture No. 3—Liszt.
Chanson de Matin—Gillette.
Hosannah—Dubois.

H. F. SPRAGUE, at Trinity Church, Toledo, O., Mar. 22nd.
Prelude in Fugue in D major—Bach.
Pastorale—Whiting.
Memories—St. Clair.
Humoresque—Ward.
Grand Offertoire de Sainte Cecile in D—Batiste.
First Rhapsodie on the Breton Canticles—Saint Saens.
Cradle Song—Hauser.
Third Sonata Pascale—Lemmens.

DAVID McK. WILLIAMS, at Trinity Church, Toledo, O., Mar. 14th.
Sixth Sonata—Mendelssohn.
Prelude and Fugue in A minor—Bach.
Serenade—Pierne.
Procession du St. Sacrement—Chauvet.
Roulade—Bingham.
Vision—Toriussen.
Final from First Symphonie—Vierne.

I. H. UPTON, at North Church, Portsmouth, N. H., Mar. 17th.
Offertoire in E—Dubois.
Lamentation—Guilmant.
Spring Song—Hollins.
Light—Stevenson.
Fugue in E flat (St. Anne's)—Bach.
Legend—Federlein.
Canzone Della Sera—d'Evry.
Andante (b) Gavotte—Camidge.

REGINALD GOSS-CUSTARD, at St. Thomas' Church, N. Y., Mar. 27th.
Marche Pontificale (From the Second Symphony)—Widor.
Madrigal—Lemare.
Villanella—Ireland.
Vorspiel, Tristan and Isolde—Wagner.
Prelude and Fugue in D major—Bach.
Improvisation.
Waldweber (Forest-Murmurs) Siegfried—Wagner.
Overture, Euryanthe—Weber.

F. E. WARD, at The Church of the Holy Trinity, New York, N. Y., Mar. 19th.
Fourth Symphony—Widor.
Evensong—Johnston.
Canzona in A minor—Guilmant.
Finale, Fifth Symphony—Beethoven.

E. A. KRAFT, at Ohio Wesleyan School of Music, Delaware, O., Mar. 16th.
Concert Overture in D minor—Matthews.
Melodie—Tschaikowsky.
Minuet in C minor from L'Arlesienne—Bizet.
Overture to The Merry Wives of Windsor—Nicolai.
Andante Cantabile from Fifth Symphony—Tschaikowsky.
Scherzo—Dethier.
Overture to Der Freischutz—Von Weber.
The Magic Flute—Meale.
The Brook—Dethier.
Toccata in D minor—Nevin.
Springtime—Kinder.
March Russe—Schminke.

E. KREISER, at Independence Boulevard Christian Church, Kansas City, Mo., Mar 12th.
Concert Overture in B minor—Rogers.
Largo from the New World Symphony—Dvorak.
The Tragedy of a Tin Soldier (New)—Nevin.
Spring Day (New)—Ralph Kinder.

C. H. MORSE, at Dartmouth College, Hanover, N. H., Mar. 12th.
Prelude to The Deluge—St. Saens.
Arioso in C minor—Handel.
Pastorale in F—Whiting.
Allegretto in B minor—Guilmant.
Andante in G—Batiste.
Figure in E flat major (St. Ann's)—Bach.
Ave Maria—Schubert.
Andante Cantabile—From an Organ Symphony—Widor.
Theme and Variations in A major—Hesse.

A. RIEMENSCHNEIDER, at the Baldwin-Wallace College School of Music, Berea, O., Mar. 12.
Suite D minor, Op. 54—Foote.
Nocturne—Harker.
Scherbo Pastorale—Federlein.
Berceuse—Gounod.
Humoreske—Ward.
Overture to the Flying Dutchman—Wagner.

W. M. JOHNSON, at Cathedral of St. John, Quincey, Ill., Mar. 12th.
Fiat Lux—Dubois.
Nocturne—Foote.
Suite Gothique—Boellmann.

H. SYNNESTVEDT, at the Chapel, Bryn Athyn, Pa., Mar. 19th.
Prelude and Fugue in G major—Bach.
Meditation—Kinder.
Marche Pontificale—Tombelle.
Sonata No. 6 in D minor—Mendelssohn.

J. T. GARMEY, at Church of the Holy Trinity, Brooklyn, N. Y., Mar. 10th.
Sonata No. 6—Mendelssohn.
Scherzo—Bossi.
Elevation—Rousseau.
Short Prelude and Fugue in E minor—Bach.
Melodie in E—Rachmaninoff.
Choral in A minor—Franck.

W. J. KRAFT, at the Morris High School, New York, Mar. 12th.
Tocatta in G minor—Matthews.
Supplication—Frysinger.
Reverie.
Andante Cantabile from Symphony No. IV—Widor.
Astarte—Intermezzo—Mildenberg.
Scotch Fantasia—Macfarlane.

Vacancies and Appointments

James Clayton Warhurst, who has been serving the North Baptist Church, Camden, N. J., for the past sixteen and one-half years as organist and choir director, has resigned to accept a similar position at the Gethsemane Baptist Church, Philadelphia. During Mr. Warhurst's stay at the North Church the membership of the choir has been maintained around 75 voices, and the work done by the chorus has always been a feature of the church work. The choir will be kept together as a choral society under the direction of Mr. Warhurst, and it is hoped to increase the membership to 100.

E. Harold Geer, Organist and Choirmaster at the First Congregational Church, Fall River, Mass., has accepted the appointment as Assistant-Professor in Music at Vassar College. He will be the official organist of the college, and will have charge of the organ teaching.

Percy Chase Miller, A.M., A.A.G.O., a former pupil of T. Tertius Noble, at York Minster, afterwards organist and choirmaster at St. John's Church, Georgetown, D. C., and more recently assistant at St. James's Church, Philadelphia, has been appointed organist and director of the boy choir at Grace Church, Mount Airy, Philadelphia. The appointment dates from May 1.

Mr. W. Leroy Raisch, of the graduating class of Trinity School of Church Music, has been appointed organist and choirmaster of Trinity Church, Elizabeth, New Jersey.

W. Beaufort Buchanan, of the same school, has been appointed organist and choirmaster of the chapel of the Incarnation, New York City.

Harry Thomas has resigned as choirmaster at the Brick Presbyterian Church, Rochester, N. Y., after a service of twenty-one years.

C. C. Boyle, for the last sixteen years organist and choirmaster of the Lewis Avenue Congregational Church, Brooklyn, has resigned to return to the Sumner Avenue Baptist Church, Brooklyn, with which he was formerly connected for a period of thirteen years. In all his sixteen years at the Lewis Avenue Church, Mr. Boyle did not miss a single Sunday service.

Dr. A. Madeley Richardson, for the past year organist and choirmaster at the Metropolitan Temple, and previously connected with Calvary Baptist Church and the South Reformed Church, has been appointed organist and choirmaster of the First Congregational Church of Montclair, N. J. He will succeed Clarence Reynolds, who resigned recently.

Reviews of New Music

WALKING BY FAITH } James Henry
LOVE LASTS FOREVER } Darlington

London: Novello & Co. New York: The H. W. Gray Co.

Two simple songs, words and music by the Bishop of Harrisburg. Walking by Faith will be found suitable for use as an offertory solo, the music being unpretentious and at the same time effective. Love Lasts Forever is a valse song for soprano or tenor, with an attractive melody. It is dedicated to the "Lighthearted Men and Women of the Lighthouse for the Blind."

HELIOTROPE. Winfred Douglas.

London: Novello & Co. New York: The H. W. Gray Co.

A well-made four-part chorus for women's voices (two sopranos and two altos). The composer has the gift of writing melodiously for the voices and his work is wrought in the modern style. His clever modulations deserve a special word of commendation.

GOD, THAT MADEST EARTH AND HEAVEN. Le Roy M. Rile.
THEY SHALL REIGN FOREVER. Bishop J. H. Darlington.
FAR FROM MY HEAVENLY HOME. Howard Brockway.

London: Novello & Co. New York: The H. W. Gray Co.

Mr. Rile's anthem is a four-page unaccompanied Vesper Hymn, for male voices (two tenors and two altos). It is simple in style and should produce a good effect. Bishop Darlington's anthem, dedicated to the organist and choir of the Cathedral of St. John the Divine, New York, is interesting because of the varied treatment of the text. There are solos for boys' voices, and a duet and trio, also for boys, as well as a vigorous concluding chorus. Far From My Heavenly Home is an excellent setting of Lyte's well-known hymn, which is sure to become popular. Mr. Brockway has the faculty of maintaining interest in the local parts, as well as providing a good, albeit restless, accompaniment.

ELEVATION IN G MAJOR. E. Lang.

London: Novello & Co. New York: The H. W. Gray Co.

This is an expressive melody for solo stops of the organ, with a finely contrasted church "tone," which is introduced with much skill. The registration is marked with care, and should produce good organic effects.

AN OCEAN RHAPSODY. Frank E. Ward.

London: Novello & Co. New York: The H. W. Gray Co.

This rhapsody was originally composed for orchestra and is here arranged for organ and violin, with 'cello and harp *ad libitum*. The composer has succeeded wonderfully well in adapting his work to the genius of the two instruments indicated, and in its new form it will emphatically appeal to both performers and listeners. It is a finely developed composition, one which should be heard frequently in recitals.

COUNTRY DANCE TUNES, SETS 7 AND 8. Cecil J. Sharp.

London: Novello & Co. New York: The H. W. Gray Co.

These dance tunes, by reason of their melodious vein, are certain to become both popular and useful. For the most part they consist of three parts, for piano solo, and comprise "Rounds" for four, six or eight, or "for as many as will." They are drawn from ancient sources, principally Playford and his contemporaries, and contain compositions by Byrd, Bull and other eighteenth century composers, at which time country dances were at their heighest favor. The revival of these dances at the present time is heartily to be commended, and Mr. Sharp's excellent arrangements will satisfy the most critical.

O PERFECT LOVE. Angelo M. Read.

London: Novello & Co. New York: The H. W. Gray Co.

This solo, for medium or high voice, will be found suitable for weddings, the words being taken from the Episcopal Hymnal. Mr. Read's music is simple and tuneful.

WHY SEEK YE THE LIVING AMONG THE DEAD? G. A. Burdett.

London: Novello & Co. New York: The H. W. Gray Co.

The composer of this Easter anthem has taken Handel's I Know That My Redeemer Liveth as the foundation of his work and has certainly built a very attractive and singable composition upon it. First, the organ announces the theme, and this is quickly followed by a short baritone solo, and the alto (to whom is allotted a large portion of the solo work) soon after takes up the thread of the story, and here the composer has cleverly arranged Handel's strains to fit the text, "Lo, He is not here, but is risen." After interspersed vocal parts for the chorus, the whole choir takes up the chorus, "Alleluia! Christ is risen from the dead!" in the course of which Mr. Burdett has provided some very interesting work for his singers. The anthem, by reason of the effective treatment of Handel's aria, is sure to become popular, whether Handel would have approved of it or not is another matter.

HOW LOVELY, LORD OF HOSTS. T. Carl Whitmer.

Pittsburgh, Pa.: The Western Theological Seminary.

A motet for contralto solo, chorus, violin, harp and organ. The text is a paraphrase of Psalm 84, and the musical treatment is of the modern school. The vocal parts contain only moderate interest for the singers, but the work is cleverly scored for the instruments which the composer has selected.

LORD'S PRAYER AND OFFERTORY SENTENCE. E. Stanley Seder.

London: Novello & Co. New York: The H. W. Gray Co.

The setting of the Lord's Prayer is rather too elaborate for use in the ordinary service, but it might be sung with effect in the Eucharistic Office. The offertory sentence "All things come of Thee" would serve as a welcome relief to the abominable chant so generally used.

OUT OF THE DEEP. J. Christopher Marks.

London: Novello & Co. New York: The H. W. Gray Co.

This sacred song has been heard in many churches during the Lenten season and has rapidly become a favorite. It is published for high and low voice.

Suggested Service List for July, 1916

Second Sunday after Trinity. July 2

Te Deum } in F.....*Sinclair*
Benedictus }
Jubilate—Chant
Introit, Thine, O Lord.....*Kent*
Offertory, Thou Shalt Remember.....*Parker*
Communion Service in E flat.....*A. H. Brewer*
Magnificat } in E flat.....*A. H. Brewer*
Nunc Dimittis }
Anthem, The Path of the Just.....*Roberts*
Offertory, Hail, Gladdening Light.....*Martin*

Third Sunday after Trinity. July 9

Te Deum } in A.....*E. W. Naylor*
Jubilate }
Benedictus—Chant
Introit, Lord of All Power.....*Barnby*
Offertory, I Will Extol Thee.....*Hudson*
Communion Service in E.....*A. S. Baker*
Magnificat } in E flat.....*A. S. Baker*
Nunc Dimittis }
Anthem, God That Madest.....*Fisher*
Offertory, The Lord Will Comfort Zion.....*Hiles*

Fourth Sunday after Trinity. July 16

Te Deum in C.....*J. E. West*
Benedictus } Chant
Jubilate }
Introit, Behold, I Come.....*Atkins*
Offertory, Hear, O Thou Shepherd.....*Federlein*
Communion Service in G.....*Lowe*
Magnificat } in F.....*Button*
Nunc Dimittis }
Anthem, Saviour, Source of Every Blessing.*Horsman*
Offertory, Keep Me, Lord.....*Matthews*

Fifth Sunday after Trinity. July 23

Te Deum } in G.....*M. J. Monk*
Benedictus }
Jubilate—Chant
Introit, Be Ye All of One Mind.....*Godfrey*
Offertory, Thus saith God.....*Hosmer*
Communion Service in G.....*Horsman*
Magnificat } in E flat.....*Horsman*
Nunc Dimittis }
Anthem, As Now the Sun's Declining Rays..*James*
Offertory, I Will Lift Up Mine Eyes.....*Roberts*

St. James. July 25

Te Deum }
Benedictus } in B flat.....*J. Smith*
Jubilate }
Introit, Blessed is the Man.....*Stainer*
Offertory, Jerusalem, Jerusalem.....*Mendelssohn*
Communion Service in B flat.....*J. Smith*
Magnificat } in B flat.....*J. Smith*
Nunc Dimittis }
Anthem, Happy and Blest are They...*Mendelssohn*
Offertory, Then Shall the Righteous..*Mendelssohn*

Sixth Sunday after Trinity. July 30

Te Deum } in F.....*Dykes*
Benedictus }
Jubilate—Chant
Introit, I Will Magnify.....*Shaw*
Offertory, O Love the Lord.....*Thayer*
Communion Service in F.....*Dykes*
Magnificat } in F.....*Dykes*
Nunc Dimittis }
Anthem, Praise the Lord.....*Royle*
Offertory, Heaven is Our Home.....*Sealy*

Music Published during the Last Month

SACRED

ADAMS, J. H.—"Masonic Grace." Before and after meat. On Card. 05c.

BEESLEY, G. J.—"The Daylight Fades." Hymn and Tune. On Card. 05c.

BROCKWAY, HOWARD.—"Far from My Heavenly Home." Anthem for mixed voices. (No. 428, *The Church Music Review*). 15c.

CHAMBERS, H. A.—"Through the Day Thy Love has spared us." Evening Anthem. (No. 878, *The Musical Times*). 05c.

DARLINTON, J. H.—"They Shall Reign Forever. Anthem. 12c.
——"Walking by Faith." Sacred Song. 60c.

DICKINSON, CLARENCE.—"Easter" (White Lilies of Our Lord). No. 33, *Sacred Choruses*. Orchestral parts, Harp, 12c; Violin, 12c; Violoncello, 12c; Trumpet I, 12c; Trumpet II, 12c; Trombone I, 12c; Trombone II, 12c; Timpani, 12c.

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Editorials

IN spite of Mr. Surette's entertaining diatribe against opera published in the *Atlantic*, some time ago, the Metropolitan Opera Company announces its plans for 1916–17. Gluck's "Iphigenia in Tauris" is to be sung in German. Why in German? It is a French opera; it was written for the Paris Opera. The music is wedded to a French text and the force of diction cannot be the same in German, no matter how competent the German singers may be in their own language. Zandonai's "Francesca da Rimini" is comparatively a new work, for it was produced in Turin in February, 1914. The text is an adaptation of d'Annunzio's tragedy. Mr. Henry Russell once announced the first production of this opera on any stage for a Boston holiday; but he made many announcements. No opera based on this tragic story—Dante's not Mr. Russell's—has yet had immediate success or any life. Will Zandonai's be an exception?

BIZET'S "Pearl Fishers" will be added to the present repertoire. Why? The opera has already been performed at the Metropolitan, (Jan. 12, 1896,) with Mme. Calvé as the heroine. Only two acts were then sung if we are not mistaken. (The first performance was in English at Philadelphia in August, 1893.) The opera gave little pleasure. Mme. Calvé naturally did not wish to be confined to "Carmen" with an occasional appearance as Santuzza. "The Pearl Fishers" was undoubtedly produced for her benefit; but the opera fell flat. Surely it is not now announced from any feeling of reverence for the composer. It is one of his weaker works. There has been talk about "the exotic color" of certain scenes. Unfortunately these scenes were taken from the score of his "Don Procopio" with the libretto based on an Italian farce by Gambaggio.

Then we are to have "The Canterbury Pilgrims" by Messrs. Mackaye and de Koven,

introducing our old friend the Wife of Bath. The composer has assured us that his opera is a remarkable one.

THERE will be revivals: "Thais" for Mme. Farrar. The laurels of Miss Garden will not let Mme. Farrar sleep. Will she outstrip her predecessor? At any rate, the performance will be an interesting one, and Mme. Farrar will probably sing the whole of the looking-glass scene, which Miss Garden abridged. But "Thais" is not Massenet at his best. As M. Jean-Aubry recently pointed out in his apology for the composer, there is an absence of truth; there is the constant struggle to please, "the languorous insipidity of a conventional emotion."

"Lakmé" is not for a theater so large as the Metropolitan. We remember Miss Van Zandt as the maiden; later Miss Lipkowska. We recall the tenor Ravelli, who was then associated with Adelina Patti, and later Clément. Delibes's little opera is for a little theater. Where are the singers for it in the Metropolitan? Will Miss Hempel take the part of Lakmé only for the sake of the "Bell" aria?

It is a pleasure to see that "The Marriage of Figaro" will be revived. Old opera goers listening to the "Letter" duet will remember Mmes. Sembrich and Eames, and the exquisite purity and charm of their singing. What a beautiful picture was Mme. Eames as the Countess! Yet her fine singing of the air at the beginning of the second act seldom brought a hand, although the music could have been written only by Mozart. Edouard de Reszke was a logy Count. The music was too high for him. Perhaps the most dashing Count we ever saw, the one that might have been the younger blade in Rossini's "Barber," was Carlton with Miss Kellogg as Susanna and Mrs. Seguin as Cherubino. Who was the Countess? Mme. Van Zandt? Miss Kellogg in her malicious but entertaining and valuable memoirs, says that in producing "The Marriage of Figaro" in English she had to bring to it her best experience and judgment as cultivated in London productions. (She had taken the part of Susanna there with Tietjens as the Countess, Nilsson as Cherubino, and Santley as the Count.) "We finally gave a very creditable English performance of it." For once Miss Kellogg was too modest; the performance was excellent.

DONIZETTI'S "L'Elisir d'Amore" is another opera that should be performed in a small theater. It is hard to say whether "L'Elisir d'Amore" or "Don Pasquale" is the more delightful, but the hearer-spectator should be near the footlights. What if Donizetti had devoted himself exclusively to comic opera? We should not then have had the trio in "Lucrezia Borgia" or the last act of "La Favorita" or a few pages of "Lucia," but there might have been lighter works that would still give pleasure. For Donizetti not only had the gift of melody—the fatal gift of melody in certain instances as shown in his grand operas—he had a sense of the humorous and the ability to express it; more than this his "conversation-music," as shown especially in "Don Pasquale," is chatty, sparkling, suited to the situation and the dialogue.

TWO books, published this year in Paris, have come across the Atlantic: one "La Musique Française d'aujourd'hui," by G. Jean-Aubry, with a preface by Gabriel Fauré; the other a peculiarly moving volume, "Les Artistes Morts pour la Patrie (Août 1914–Décembre 1915)" by Paul Ginisty.

The latter book is a list of painters, engravers, sculptors, workers in metals, actors, singers, composers, players of musical instruments, architects, workmen at Sèvres, weavers of tapestry, pupils of the National School of Decorative Arts, who died in defense of France. Each section is prefaced with an article written by one speaking authoritatively. There is a short biographical sketch of each man that gave up his life for his country. M. Dalimier of the Beaux Arts in the general preface rightly describes this little book as profoundly emotional by reason of its simplicity, its "implacable sternness." Each page, he says, evokes broken hopes, futile dreams, brave efforts suddenly checked, an unfinished task—a life of an artist prematurely extinguished. The book bears witness to the patriotism and devotion of artists, who, dead, are now praying that France, "after the victory they have prepared," may be still greater, more beautiful, more radiant. They impose a task on the comrades that will sur-

vive them; they hand the torch to them, who in turn must pass it to the following generation. True reverence for the valiant dead will be the carrying on their work in art for the glory of France. The final word is not one of lamentation; it is of inspiration: "Let us work!"

THE preface to the list of slain composers and musicians is written by Widor. He cites certain cases: that of the young organist Ribollet, who, having lost a leg, asked if it were not an affectation for him to wear the Cross of War and the military medal; that of Amadée de Vallombreuse, who with six splinters in his body, barely recovering from typhoid fever, is serving in the office of the Staff, burning with desire to go again to the front. No, says M. Widor, France has not degenerated; her sons to-day are worthy of her great ancestors.

AMONG those slain, or dead from wounds, or sickness, are many first prize men of the Paris Conservatory. Marcel Cassadesus, 'cellist of the Capet Quartet and Society of Ancient Instruments, an accomplished virtuoso, told his brother the day of mobilization that he knew he should not return. He was killed by a shell the day he first went under fire. Jules Écorcheville, widely known as critic and historian of music, a pupil of César Franck, founded the International Society of Music which has for its organ S. I. M. His age ranked him with the reserves, but he went into active service as an infantry lieutenant. He had been twice named for bravery, before he fell at the head of his company, shouting: "Forward! Do your duty!"

There have been various reports concerning the manner in which the composer Albéric Magnard was slain. His music is not wholly unknown here. The Boston Symphony orchestra with Vincent d' Indy, guest conductor, performed his "Chant Funèbre" in December, 1905. The son of a famous journalist, Magnard lived quietly in the village of Baron. In September, 1914, the Germans marched for two days through the village. A notary, Robert, was held as hostage. At the end of two days, a group of bandits set out to pillage Magnard's house. They found the door closed, but a shutter was open. An arm passed through the opening. There were four shots of a revolver. A Prussian was killed; another was wounded. The rest ran away in search of incendiary material. They returned and set fire to the house. Magnard was in his room on the first floor. When he saw the flames beginning to creep to the *rez-de-chaussée* he shot himself with the last ball of his revolver, not to be burned alive. Suspecting the end, he had sent away his household in time. Maillieux and Mayer, composers, the former a brilliant pianist, were killed on the field of battle. Gabriel Mogey, violinist, who had toured with success, was told by one of his teachers, "You were not made for war." To aid a wounded comrade, he crossed ground swept by cannon. A ball went into his intestines and he died in the hospital the next day. Philippe Moreau, assistant conductor of the Colonne Concerts, composer, essayist, son of the dramatist, was numbered among the missing in August, 1914. His friend and teacher Xavier Leroux does not wholly despair of him. Phal, a brilliant violinist, went as a soldier and was promoted to a lieutenancy. Killed before a trench while he was observing the German line, he was so mourned by his men that they covered with oak leaves the litter that bore his body to the rear. It was all that they could do in reverence. On a picture in the hall of the Conservatory the names of twenty-eight pupils that have fallen in battle are inscribed. The names of thirty-five other musicians are given in this little volume, which has no note of complaint, no empty raving against the enemy. There is the expression of stern resolve, of unconquerable trust in the future. Those who have been pleased to speak lightly of the "decadence" of France as shown in her art now know that whims and caprices are not necessarily symptoms of decay in art or life; that the experimenters, the radicals, even the poseurs, in the hour of trial have shown themselves physical and moral heroes.

TO our mind the most striking chapter in M. Jean-Aubry's book is Gabriel Fauré's preface. The latter asks whether in this year of war the appearance

of a book consecrated to music may not appear untimely, if not shocking. The answer is in M. Jean-Aubry's chapter on French and German music, for the writer shows that while the former has steadily progressed in tendencies and varied character, German art since the death of Wagner has steadily declined. Fauré, however, asks whether we should forget what French music owes from its contact with the great German classics. He observes the intention—we, less courteous, might say, the obsession—of M. Jean-Aubry in believing that the only genuine French music is that which attaches itself to the traditions of Rameau and the clavecinists of the 17th and 18th centuries. Modern composers, says M. Jean-Aubry, wish infinitely varied expression as opposed to the unity of scholastic composition; they wish the expression of full liberty, expressive music, music of impressions. "Couperin and Rameau did not wish for anything else." M. Fauré answers that this point of view, apparently broad, is in truth rather narrow; nor can he understand how scholastic discipline can cramp expression or put an obstacle in the way of the manifestation of impressions and emotions. Surely one is free to translate his thought as it seems best to him. If Saint-Saëns, Franck, and d'Indy, prefer the symphonic form which came from Germany, do they not nevertheless show taste, clearness, a sense of proportion, qualities that are essentially French? Victor Hugo surely does not draw from Racine; he, undergoing the influence of Goethe, Schiller, Byron, is none the less a French poet.

MAJOR does M. Fauré share the objection of M. Jean-Aubry to the art that purposes to be utilitarian or to serve any other cause than that of free life and beauty. It matters not whether Wagner was preoccupied by philosophical speculations; that Franck and d'Indy have had moral or religious, and Bruneau and Charpentier sociological preoccupations; it matters not whether these preoccupations were deliberate or unconscious, if the result is music of deep, noble, beautiful emotion. Art has good reasons for being voluptuous, but there should be room for those who look on life more seriously to translate it as they see it.

M. FAURE asks what is the future of French art after the war. After the War of 1870 the most important intellectual manifestation was naturalism in all arts. Then came a reaction which had its origin in "Parsifal"; hence the "*Rose-Croix*," occultism, pre-Raphaelism, etc.; there was a movement towards asceticism and immobility. Later, thanks to the continuance of a peace that one thought would never be disturbed, painters feverish for something new created impressionism, *intentionnisme*, cubism, etc., while some composers, less audacious, endeavored in their work to suppress sentiment and substitute for it sensation, forgetting that sensation is the first step of sentiment.

The terrible struggle will bring back common sense: "The taste for clear thought, sober and pure form, sincerity, contempt for startling effects; in a word, all the virtues that can restore its admirable character to art, so that, profound or subtle, it will forever remain essentially French.

THE essays of M. Jean-Aubry treat of Massenet, Fauré, Debussy, Ravel, Roussel, Chabrier, d'Indy, Chausson, Duparc, Dukas, Schmitt, de Séverac, Satie, Viñes, Mme. Bathori-Engel, Nin. These are chiefly eulogistic rather than critical. They would be called in the cant of certain modern reviewers "appreciations," though the one dealing with Massenet, one of the best, is finely discriminative, and the two on Debussy are somewhat analytical. These with "Music and its Friends," "the French Origins of the Music for the Modern Piano" essays on "Baudelaire and Music," "Verlaine and Music," and one or two others were written before the present war.

The essay on "French Music and German Music" is a study made after August, 1914. M. Jean-Aubry begins by quoting a remark of M. Romain Rolland made in 1905 that French art was quietly about to take the place of German art, yet he said in the same article that he had never concealed his preference for German music; that he considered Strauss to be the leading musical personality in Europe. M. Jean-Aubry then raps Saint-Saëns on the knuckles for suddenly discovering that France has a national music, and, in a virulent attack on Wagner, insisting, in the

name of French music, on the revival of compositions that are hopelessly out of date.

NOW, it is absurd, says this essayist, to deny the genius of Wagner, as it is childish to justify admiration for Beethoven by saying he was a Fleming. To inveigh against Wagner because he was a German is as absurd as it would be to hate Haydn, Mozart, Schubert, because they were Austrians, or Liszt, because he was a Hungarian. The grandeur of German music from Bach to Wagner is a universal truth. But since the death of Wagner, musical Germany echoes Bayreuth when it does not imitate Brahms or Berlioz. "Richard Strauss himself, in spite of his powerful orchestral works and the incontestable value of 'Salome' and 'Electra,' in spite of his prodigious orchestral competency, has only the appearance of genius; he is one of the most precise personifications of modern Germany in its essence and expression; he could be taken as the symbol."

For Strauss relies on orchestral force and violent sensation. There is the disproportionate multiplication of orchestral material, the self-satisfaction pushed to naïve vanity (as in the "Sinfonia Domestica)"—assurance in bad taste. The writer then discusses "The Legend of Joseph" as a proof of decadence in German art. Three months after M. Jean-Aubry heard this work, the military genius of Germany "revealed to us in its turn that this also was an illusion; that German might, great as it could be, failed precisely in those intellectual virtues that insure success and justify it in the eyes of the world."

"THE temple of musical Germany, for twenty years, has no longer been at Bonn, Weimar, Munich, Bayreuth: it has been at Essen. The modern German orchestra, with Strauss and Mahler, shared in the preoccupations of artillery and projectiles rather than in those of true music: it wished to be the rival of Krupp."

German composers sought quantity of instruments. They did not inquire into the new resources of instruments. They sought to amaze, to stun. Hearing a work by Strauss for the first time, one was often carried along with it, but after the first assault the mind soon perceived the emotional inanity, the absence of matter that is truly musical. A saying of Debussy in 1903 is quoted: "Should we not have known the 'Ring,' as a whole, long ago? We should then have been clear of it, and the pilgrims of Bayreuth would no longer have bored us by their tales."

European music would not have gone back one step if the productions of Strauss and Mahler had been suppressed; but the French musical vocabulary would have suffered without Rimsky-Korsakoff, Albeniz, and Debussy. Still there are Frenchmen obsessed by German conceptions who call the moderation of French compositions feebleness; the violence of German compositions, power.

Then there is a lament over the disregard of the musical past in France. "It has been thought that if men like Saint-Saëns, d'Indy, Debussy, Dukas bothered themselves with French composers of the 16th, 17th, 18th centuries, it was only through curiosity; but they were searching there and finding there the justification of their own musical tendencies and the confirmation of their French taste."

The great public still ignores the attempt to awaken an interest in the glories of the past. It welcomes virtuosos rather than music. It crowds a hall to hear a tenor and cares little for a work. "But in music, as in other things, it is the minority that triumphs in the end."

IT is strange that M. Jean-Aubry, comparing modern German music with the productions at Essen, did not refer to Max Reger, whose death is announced. To our mind, Reger's music and the devoted Regerites are characteristic of *Kultur*. His music is certainly "efficient." A past master of counterpoint, he wrote enormously as though he would conquer by mass and impact. There is little in the long list of his compositions that has æsthetic charm or beauty. With the exception of a few songs, his music is cerebral. There is a certain "militarism" in his expression, a prejudicing arrogance in his invention and style. In spite of M. Jean-Aubry, Strauss has imagination; with all his extravagance, brutality, occasional vulgarity, there are many pages of tenderness, grandeur, and beauty, not parochial, not national, but of direct appeal to all hearers. Reger wrote as one associated in the Krupp industry; but not as a silent partner.

Composers vs. Russian Dancers

By Paul Morris

WHAT is to become of program music? For a century its admirers have been waging war on pure music, and in recent years they seem to have been getting the better of the argument. Bach, Haydn, Handel, and Mozart all but neglected the programmatic idea. Beethoven employed it very sparingly. With Mendelssohn, Schumann, Weber, Wagner, and Liszt it gained more prominence and to-day it seems to have almost every composer in its clutch. Pure music was on the decline before the greatest of Brahms' workswere composed, and to-day only a very few of its adherers such as Max Reger, Georges Enesco, Emmanuel Moor, and Sergei Rachmaninoff have attracted great admiration. The real idols of the musical world to-day write mainly in a programmatic vein. Richard Strauss, Claude Debussy, Sir Edward Elgar, and Igor Stravinsky, the leaders of musical thought in Germany, France, England, and Russia, have paid little attention to pure music in their compositions.

But when the program idea seemed to have gained a complete triumph, an organization calling itself the Serge de Diaghileff Ballet Russe began to tour Europe featuring program music in a way that put it to ridicule.

The pantomime ballet, as presented by Mr. Diaghileff's troupe is a direct outgrowth of the movement which has made music descriptive of definite things. Modern stagecraft, the opera ballet, and other influences have also figured in its development, but the music and the story have been the two principal factors, barring the interpretive side of the art.

The logical thing for the ballet, it seems, would have been to have taken program music as its foundation, and to have pictured in pantomime on the stage the things which the composer had in mind when he wrote it. The leaders of the Ballet Russe took the program music with unerring logic, but strange to tell, instead of taking the program as outlined by its creator, they, in nearly every case, wove about the music new fanciful stories to suit their own tastes. It is hardly likely that the Ballet Russe was intentionally humorous in this distortion, but it has unwittingly staged some of the best musical jokes ever imagined. Take for example the ballet "Scherherazade," which was one of its first productions and which up to the present time has been one of its most successful pantomimes. It is set to the music of Rimsky-Korsakoff's familiar symphonic suite which bears the same name. The composer was careful to prepare an analysis of his own program, which he had printed on the score.

In his own words this is what he wished his music to express: "The Sultan Schahriar, convinced of the infidelity of women, had sworn to put to death each of his wives after the first night. But the Sultana Scherherazade saved her life by entertaining him with stories which she told him during a thousand and one nights. Overcome by curiosity, the Sultan put off from day to day the death of his wife, and at last entirely renounced his bloody vow.

"Many wonders were told to Schahriar by the Sultana Scherherazade. For the stories the Sultana borrowed verses of the poets and the words of popular romances, and she fitted the tales and adventures one within the other.

"I. The Sea and the Vessel of Sindbad. II. The Tale of the Prince Kalander. III. The Young Prince and the Young Princess. IV. Feast at Bagdad. The Sea. The Vessel is Wrecked on a Rock on which is Mounted a Warrior of Brass. Conclusion." While the exact details of the Arabian Nights stories which Rimsky-Korsakoff has painted are not clearly defined the general character of the music of each section of the work is suggested in the title. There are three Prince Kalander narratives, and many Young Princes and Princesses, but there is only one vessel wrecked on a rock on which is mounted a warrior of brass. It without doubt refers to the third Prince Kalander story.

In the Ballet Russe production of "Scherherazade," the first section is played as a prelude. The other three sections are played without pause to represent one continued story. The curtain rises upon a gorgeous scene representing the interior of the harem of the Sultan Schahriar. The story is that of the prelude to the Arabian Nights. The Schah Zeman is incredulous when the Sultan

praises his favorite wife, Zobeide, and suggests that to test her fidelity he pretend to go on a hunting trip of several days' duration leaving the harem to amuse itself. Hardly has the hunting party left the room when the place is in an uproar. The women of the harem start a search for the fat eunuch who holds the keys which open bronze and silver doors leading to the apartments of negro slaves. He is found and wheedled into opening the doors and the slaves rush into the arms of the waiting women. Finally a golden door which separates Zobeide's black lover from the harem is unlocked and with a bound he is in her arms. A voluptuous orgy follows and when it is at its height the Sultan suddenly appears upon the scene. After calmly surveying the mad orgy he orders his men to slaughter both the wives and slaves. A wild massacre follows. Zobeide pleads for her life, but when she finds it is useless stabs herself to avoid the fate of the other inmates.

Here is an example of music expressing two totally different things and so far as the casual listener is concerned it fits one as well as the other. Wild dancing is presented in the ballet to Rimsky-Korsakoff's sea music and at the point where the composer represented the magnetic rock drawing the steel nails from the vessel the slaves are still dancing madly with the women of the harem. The music pictures the sinking of the vessel just as the Sultan discovers the treachery of his wives. They are massacred to the music of the drowning sailors.

Another distortion of program music was seen in the ballet arranged to the music of Debussy's "L'Après Midi d'un Faune." The Prelude, as it was named by the composer, was inspired by a story of the same name by Stephane Mallarmé. Translated by Edmund Gosse it reads as follows:

"A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the arid rain of notes from his own flute? He cannot tell. Yet surely there was, surely there is an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden headed, white stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory will be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshiping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep."

Contrast with this delightful atmospheric story the program of the ballet which Waslaw Nijinsky conceived for the Ballet Russe. A faun, dreamily reclining in a small hillock, is disclosed as the curtain rises. He is awakened from his reverie by the approach of a group of nymphs. Scenting the presence of beings that stir his sensual yearnings, he leaves his perch and descends toward them. Surprise, fear, curiosity are registered by their actions. One of them had started to disrobe before his presence was discovered. Startled they flee, leaving behind one of the garments. They come back for the lost wearing apparel. The faun advances toward them, but foreseeing their purpose in returning, anticipates them and stands upon the garment. In dismay they disappear, leaving him to settle down into voluptuous dreams over the filmy reminder of their visit.

It is said that still a third interpretation is to be added to "L'Après Midi d'un Faune." Miss Maude Allan, the dancer, has departed for London where she expects to stage a new dance to be set to the same music.

Both the "Scherherazade" and "L'Après Midi d'un Faune" productions of the Ballet Russe called forth a volley of protests. The widow of the composer of the former tried to put a stop to its use in ballet form except with a program similar to that of her husband.

Debussy, backed up by most of the French critics, protested against the distortion of his beautiful story of the Faune. But in time both of the objecting parties were won over and the ballets have been presented regularly during the American tour. Perhaps the fault lies in the idea of program music. It cannot express very definite things and the Russians have shown that, so far as the general public is concerned, almost any piece of program music may have several interpretations all of which are equally good or bad as the matter may be.

To show the attitude of the originators of the ballets, a story is told of Mr. Nijinsky: He was at a dinner in Paris shortly after his version of the Faun was first produced by the Russian troupe. He was being congratulated on the success of the adaptation.

"And what do you think of the poetry of Mallarmé?" asked one of the gentlemen with whom he was talking, referring to the author of the poem which had inspired Debussy to write the Faun.

"Who is Mallarmé?" asked the dancer, in reply. He did not know the name of the man who conceived the story of "L'Après Midi d'un Faune."

Again in the Ballet called "Le Spectre de la Rose" there occurred a complication of the same nature. The music is that of Weber's "The Invitation to the Waltz." The composer had a definite program in mind when he wrote it, judging from a letter which Mme. Weber wrote to his biographer Jähns. This is the story it was supposed to tell. The dancers meet. He asks for the next dance (measures 1–5); she gives an evasive reply (5–9); he makes his invitation more urgent (9–13); she accepts (13–16); they begin a conversation; he starts (16–19); she answers (19–21); he speaks more ardently (21–23); she answers more warmly (23–25); the dancing begins; he asks if she is ready to begin (25–27); she answers in the affirmative (27–31); they take their position in readiness for the dance (31–35); they dance; finally it is over, she thanks him; he answers, and then all is still.

In place of this the ballet has taken its story from a poem of Théophile Gautier. Instead of picturing an introduction and a conversation between two dancers, the opening strains in "Le Spectre de la Rose" accompany a girl, alone, falling to sleep on her return from a ball. She holds a full-blown rose in her hand. It is a symbol of romance, and in her dreams it comes to life in the form of a young man clad in rose-colored tights. Just where Weber intended the dance of his pair to commence, the ballet is enlivened by the phantom of the rose, bounding into the room where the girl is sleeping. First he dances alone. Then they dance together. As Weber's music indicates the end of the waltz the spectre bounds out of the room, leaving the girl to awaken disappointed that her vision was not real, just at the point where the composer intended the music to register the sadness of the two dancers at parting.

Not only has the Ballet Russe made music represent stories different from those which the composers imagined, but it has in a few cases used pure music to tell a story. Schumann's "Carnaval," while its separate numbers were inspired by love affairs and other interesting things in the life of the composer, did not have any program. A complete story of a romantic nature centering around some of the characters of the old Italian puppet show is mimed by the ballet dancers to their ballet, which is set to an orchestrated version of the "Carnaval." It is not likely that the Russians had any idea of adding an interpretation or of creating a new program for the music which they appropriated for their ballets, as did Miss Isadora Duncan in her dance settings of Beethoven's seventh symphony and other masterpieces of orchestral writing. They merely took what music seemed most appropriate for their uses from the compositions at their disposal. The real outcome of their distortions of the ideas of composers seems to have been to discredit program music rather than to bring ridicule upon themselves. They have not used quiet music to express restlessness, or sad music to express joy. As a rule the general emotion of their ballet has had something in common with the general feeling of the composer.

By a curious coincidence the Russian Ballet, which has aimed at a perfect union between music and action, instead of bringing out new and effective descriptive qualities in music, has proven conclusively that, so far as the

general public both in Europe and America is concerned, it can not in itself picture love, hate, the sounds of nature, or any other very definite things. Naturalism, which has crept into the modern drama, has no place in the art of the symphonists. The function of program music is to accentuate and heighten the emotion which is pictured in pantomime, or told in the composer's "program notes." It can make a scene of passion seem more passionate; it can cause a restful scene to seem more restful; it can greatly strengthen a big dramatic climax, but its definite descriptive powers are very limited.

Facts, Rumors, and Remarks

The Mid-day Musical Services at St. Paul's Chapel, New York City, were brought to a close on May 9th, when H. Brooks Day's Easter Cantata was sung. During the past season eleven of these services have been held and the total audience amounted to 10,872, surely a sign of appreciation. Edmund Jaques (O. & C.) is responsible largely for this conspicuous success.

The examination of candidates for the Artist's Diploma of the Institute of Musical Art took place on Monday evening, May 22d, before a jury consisting of Messrs. Harold Bauer, Carl Friedberg, Iwan d'Archambeau of the Flonzaley Quartette and Engelbert Roentgen, late solo 'cellist of the Vienna Imperial Opera.

The following candidates will receive diplomas: Piano, Miss Marion R. Kahn, Miss Helen Whiteman, Mr. Charles G. Vardell; 'Cello, Miss Marie L. Roemaet.

The institute announces the engagement of Carl Friedberg as teacher of advanced students of piano.

Mr. Friedberg is not only one of the leading concert-pianists of Europe, but has made a great reputation as head of the Meisterschule of the Cologne Conservatory where he taught for about ten years.

J. J. McClellan is to be congratulated on the completion of the great organ in the Mormon Tabernacle, Salt Lake City, Utah, which has just been rebuilt. The original instrument was built over forty years ago by Utah craftsmen, under the direction of Joseph Ridges. The original case has been retained and many of the pipes, but the entire mechanism has been changed from the old tracker system to electric. It is stated in the *Deseret Evening News* that there are seventy-three notes on each manual instead of the usual sixty-one. The opening and dedicatory recital was played by Professor McClellan on May 12th.

George S. Dunham conducted the performance of Verdi's Requiem given by the Boston People's Choral Union on April 30th. The soloists were Mme. Anita Rio, Miss Henriette Wakefield, James Harrod, and Wilfred Glenn.

Five Hundred Public Organ Recitals have been given in the Great Hall of The College of the City of New York by Samuel A. Baldwin, Head of the Department of Music, on Sunday and Wednesday afternoons, beginning with the opening of the organ on February 11, 1908.

In these recitals the great hall and its organ are dedicated to the service of the City.

Though the educational side has been kept uppermost and the great masterpieces of organ composition have been frequently heard, the programs have been constructed with the idea of interesting the many thousands that attend these recitals.

The programs for 1915–1916 contain 505 numbers and 271 different compositions, 90 of which were given for the first time at these recitals.

During the five hundred recitals there have been 3742 performances of 750 different works, embracing every school of organ composition, as well as many transcriptions for the instrument.

An interesting volume containing the complete program with analytical notes is issued by the College.

Another round of long service in one church is that of John Hyatt Brewer, who has just celebrated his thirty-fifth anniversary as organist and choirmaster of the Lafayette Ave. Presbyterian Church. There was held a special service on May 21st, when the program included two anthems by Mr. Brewer, "It is a good thing to give thanks unto the Lord," and "O God, the Rock of Ages," and the Rev. David Gregg gave an address in which he referred to Mr. Brewer's thirty-five years of holy service. On May 22d a dinner was given to Mr. and Mrs. Brewer at the Apollo Club Hall by the church "family" and Mr. Brewer was presented with a box of gold eagles, and Mrs. Brewer with a jewel case. The choir also presented Mr. Brewer with a gift of gold. Miss Elizabeth Tudor shared in the celebration, it being her tenth year as soprano soloist of the church.

The Trustees of the People's Symphony Concerts, at a special meeting, held Feburary 21, 1916, determined to raise an *Endowment Fund of One Hundred Thousand Dollars*, the money to be deposited, and the interest used for the purposes of the Society, *i. e.*, to bring the best music to students and workers at minimum prices.

Toward this fund Mr. S. R. Guggenheim has already pledged *Ten Thousand Dollars*, Dr. James Douglas has pledged *Five Thousand Dollars*, and a committee has been formed by the members of the People's Symphony Concerts Auxiliary Club to undertake the raising of *Ten Thousand Dollars* from among their own number, and from students and wage earners generally —a total of *Twenty-five Thousand Dollars*.

Additional pledges toward this fund are solicited, which are to be payable when the entire amount of One Hundred Thousand Dollars shall have been pledged.

The Treasurer is Albert Strauss, 1 William St., N. Y.

News from Paris

The patriotism of more than one Italian composer has been questioned since the beginning of the war. Early in the struggle it was darkly hinted that Puccini had voiced pro-German sentiments. This belief took such a firm hold that for a time his operas were under the ban at the Paris Opéra Comique, until the gentleman, perhaps scenting the way the cat was going to jump in his own country, issued a rather tardy denial. More recently none other than Leoncavallo has been the culprit. Replying to attacks by the *Popolo d'Italia* and *l'Avanti*, anent his "Roland von Berlin" of ill-starred memory, the burly little Italian denies that he ever wished to render homage to the Kaiser in this opera, which was composed when Rome and Venice were fêting the Emperor who then styled himself a pacifist. As to his latest work, "Mameli," he declares that he has written it with all his soul as a patriotic Italian and an artist.

There is a strong movement on foot in Geneva and Lausanne for the formation of a symphony orchestra for French Switzerland. Deprived, as they have been in the last two years, of the customary visits of the leading French orchestras, and not caring greatly to have any German organization in their midst, if indeed such an organization was now available, French Switzerland has been suffering rather from a dearth of music. It is pointed out that the idea is an entirely feasible one, as the number of musicians furnished to foreign musical organizations by French Switzerland in the last decade has been remarkable considering the size of the country.

Little by little director Rouche is putting the Paris Opera on a normal footing. It opened with two matinée performances per week, consisting of separate acts from various operas, which were designed as much as anything to furnish employment to some of the artists who have been forced into idleness by the war. The success of this innovation was so great and the attendance was so large that it was decided to mount entire operas for these performances, which occurred on Thursdays and Sundays. In this way "Faust" and "Samson and Delilah" were successfully given several times. Now has come a still further step and the Thursday performance has been changed to an evening affair. Wayfarers crossing the Place de l'Opéra, which is fairly well lighted, and seeing the Opéra brilliantly illuminated, with limousines rolling up to the door as of yore, must have thought for the instant that they were back in pre-war days.

An auditor at the last Colonne Lamoureux concert who heard Saint-Saens play his third piano concerto with an almost flawless technique, and mindful of the decay of the powers of even such a pianist as Liszt in his later years, was constrained to ask, "How does he do it?" "He never stopped," was the answer. In truth the grand old man of French music has to-day a pearly scale which many a younger executant might envy. Besides the concert work which he still continues, he has been indefatigable in raising money for the poorer artists and their families who have been rendered destitute by the war.

Inquiry has revealed the fact that practically all the provincial conservatories of France, including those of Cette, Clermont-Ferrand, Nantes, Aix, Saint Etienne, Nîmes, Perpignan, Toulouse, Lyon, Rennes, Dijon, and Nancy, are open and functioning as usual with a very slight diminution in the number of pupils. In the last named place, the director, who is the well-known composer, J. Guy Ropartz, reports that the work was carried on only under difficulties. When the German long-range cannon recently commenced to bombard Nancy, it was found that the conservatory building was in the line of fire. Consequently the courses had to be given in the domiciles of the professors until a kindly firm of music publishers placed some rooms at the disposal of the management, where the teaching could again be organized.

A new one act opera by Xavier Leroux, "Les Cadeaux de Noel" (The Christmas Presents), had its first performance at the Opéra Comique on Dec. 25, 1915.

No less than six performances on consecutive days were lately given in London of Elgar's "Dream of Gerontius," together with two sections, "To Women," and "For the Fallen," from his new choral work. The chorus was the famous Leeds Choral Union, and Dr. Coward conducted.

Various Notes

The Guilmant Organ School of New York made its yearly demonstration of the high quality of musicians and executants it is producing, on the occasion of its Commencement, May 25th, held as usual at Old First Church. The program throughout was of a very solid character and every number received a thoroughly capable and in some cases a most brilliant rendering. Six free scholarships were announced for next season. The Alumni Association, at the reception which followed the Commencement Exercises, presented the director, Dr. Wm. C. Carl, with a handsome gift to mark the fifteenth anniversary of the School. The program was as follows:

Processional: Song of Victory (MS.), Milligan; Première Symphonie, Guilmant; Fantasie in F minor, Brosig; Marche Nuptiale, Guilmant; Allegro from the Sixth Symphony, Widor; Finale in B flat, Cesar Franck; Sonata in A minor (first movement), Mark Andrews; Fantasia and Fugue in G minor, Bach; Processional: In dulci Jubilo (MS.), Schweitzer; Presentation of the Class for Graduation, Dr. William C. Carl, Director of the Guilmant Organ School; Presentation of Diplomas, Rev. Dr. Howard Duffield, Chaplain of the Guilmant Organ School.

One of the greatest musical programs ever given at the Panama-California Exposition is being arranged for the Music Teachers' Day, Thursday, July 6, in honor of the delegates to the convention of the Music Teachers' Association of California which meets in San Diego, July 5th to 8th.

A continuous program of music and entertainment is assured for the delegates which will last from early morning until late in the evening. In the morning there will be an organ recital by a prominent organist from the northern part of the State, with a soloist; a lecture, and a concert by the Mando Quintette, which will also accompany the classic dances to be given on the lawn in front of the pergola. In the afternoon there will be a concert by prominent soloists, and another organ recital. The evening program will be given by the People's Chorus of San Diego, assisted by several soloists of State and national reputation. The entire program of music for the day will be given at the pipe organ pavilion, containing the largest outdoor pipe organ in the world, which has been donated for the day.

A strong effort is being made by local musicians to make the coming convention the largest State convention of Music Teachers ever held in the United States. Under the direction of Albert F. Conant, General Vice-President of the Music Teachers' Association of California, and Willibald Lehmann, President of the San Diego Music Teachers' Association, circular letters have been sent to more than 600 members of the Music Teachers' Association in the United States, stating the plans for the convention and the entertainment to be accorded the delegates at the Exposition on Music Teachers' Day.

Bennett's "May Queen" together with a miscellaneous program was presented May 23d by the Philharmonic Society of Huntington, Ind., under the direction of J. L. Swihart.

The New London Choral Union under the directorship of Alban W. Cooper, Organist of St. James Ep. Ch., gave a most successful rendering of Handel's "Messiah" on May 10th. The chorus work was especially enjoyed for its attack and expression and the soloists, who came from Worcester, Mass., were received with much favor.

Ecclesiastical Music

EDITED BY

G. EDWARD STUBBS, MUS. DOC.

A TYPE of musical service that is somewhat rare in the United States is by no means uncommon in England, where (even in time of peace) military functions of an imposing kind often take place in cathedrals and parish churches of the larger sort—which are, architecturally speaking, young cathedrals. The "military service" needs for its full effect a great and magnificent building. In an ordinary church, with its carpets, cushions, hassocks, and other absorbents of sound (which kill resonance), an assemblage of bands would produce a most deafening racket. In a spacious edifice with a tiled or stone floor and lofty roof the effect is vastly different.

St. Paul's Cathedral is used perhaps more than any other church in London for military services, and for great musical functions in which bands are employed to lend additional effect. The Abbey also is the scene of many imposing services of a national description. Very recently a service was held there in which military bands took an important part.

We read in *Musical News:*

"The great Anzac Service in Westminster Abbey was principally dependent upon music for its impressiveness. In addition to the organ music, the combined bands of the Australians and New Zealanders rendered splendid service. The Abbey Choir, of course, were in their usual places, but the bands were stationed in the nave, near the organ screen. Before the service Sir F. Bridge played Beethoven's Military March in D and his own arrangement of the beautiful Scotch Air, 'The Flowers of the Forest.' The bands then played Handel's Largo, and, as the King entered, a Fanfare was played before the National Anthem. The service included the fine hymn 'For all the Saints,' to Barnby's tune, the Doxology, Rudyard Kipling's 'Lest we forget,' to all of which the combined bands and organ lent wonderful effect. The choir, organ, and band kept splendidly together, the time being indicated from the organ screen by Mr. Stanley Roper, assistant teacher of the choristers. Wesley's 'Ascribe,' a magnificent specimen of our great cathedral school, was finely rendered, and the service concluded with the famous 'Amen' by Orlando Gibbons. After a short pause, the long roll on the side-drums introduced the National Anthem, sung by the thousands present with splendid effect, and then, after a few moments of silence, 'The Last Post,' played by sixteen buglers, came floating down from behind the high altar. It was beautifully played, perfectly in tune and without coarseness. So concluded one of the finest commemoration services ever held in the Abbey. The King expressed to the Dean and the Musical Director his great pleasure and satisfaction with the service. Dr. Alcock assisted at the organ, and played as a concluding voluntary Smart's Solemn March."

The musical management of such a service requires no little skill and experience. The opportunities for effect are numerous—but so are the dangers of disaster. The larger the space and the greater the number of "units" involved in the musical performance, the more exacting is the generalship and the more praiseworthy the success.

THE theory that church music should be made positively attractive to people, and that it should not be made secondary to liturgical requirements, is somewhat startling to say the least. But there is no denying the fact that it is gaining ground in certain quarters. We have at times called attention to the curious "services" which are advertised in the Saturday evening and Sunday morning papers. Many of these are little more than concerts disguised under another name. That a large number of them take place in Episcopal churches is not easily explained. We are now told by the New York *Sun* that the Presbyterian churches may make a special feature of "attractive" music as a means of drawing people from photo plays and other places of amusement.

From a recent issue we quote:

"In order to compete with the 'movies' and other diversions on Sunday the church must make itself and the service more attractive, according to the Rev. Dr. W. P. Merrill, pastor of the Brick Presbyterian Church, who spoke last night at the Presbyterian men's dinner in the Brooklyn Academy of Music. This was attended by more than 600 ministers and laymen of the Brooklyn Presbytery.

"'The simple Gospel is not enough,' said Dr. Merrill. 'I hope that I shall not be misunderstood, but in order to compete with Sunday amusements the modern church must have the best of music and the most interesting services or otherwise the minister will find his congregation drifting away to the movies and the concerts, no matter how spiritual his sermons may be.'

"Other speakers at the dinner were William McCarroll, former Public Service Commissioner, who acted as toast-master; John H. Finley, State Commissioner of Education, and the Rev. Robert W. Anthony, executive secretary of the Church Extension Board of the Brooklyn Presbytery, under whose auspices the dinner was given."

To those interested in church music reform this theory of "attraction first" and "religion afterward" will hardly commend itself. For with the cart before the horse how is it possible to journey in the right way? We are moved to inquire what is the "best" music for church use? If it is attractive music from the sensual point of view (which is the *drawing* point) it will be, nine times out of ten, irreligious. Here for instance is a specimen program of a Sunday afternoon "service recital" in a well-known Episcopal church in a celebrated New Jersey winter resort.

1. *Deffes*.....Meditation "Hosanna"
   Violin, 'Cello, Harp, and Organ
2. *Jiranek*.....Cossack Lullaby
   Violin, 'Cello, and Organ
3. *Friml*, Op. 66.....Legende
   Violin, 'Cello, Harp, and Organ
4. *Schubert*....."Am Meer"
   (Arrangement by Wilhelmj)
   Violin and Organ
5. *Krug*, Op. 131.....Evening Prayer
   Violin, 'Cello, Harp, and Organ
   Hymn 517—"Sing, ye faithful."
   The congregation is asked to sing heartily
6. *Improvisation*
   Organ Solo
7. *Durand*..... Chaconne
   Violin, 'Cello, and Organ

   A "silver" offering is asked, as this is our only means of supporting these recitals. All receipts from this source are devoted to this purpose exclusively.

   Doxology. Prayers and Benediction.
8. *Nevin*, Op. 21....."In my neighbor's garden"
   Violin, 'Cello, Harp, and Organ

Can anything more preposterous be imagined? How in the name of common sense can a congregation sing, with any degree of religious feeling, a hymn that is descriptive of the Birth, Crucifixion, Resurrection, and Ascension of Jesus Christ, after listening to a secular concert? And what has "My neighbor's garden" to do with Prayer, Benediction, and Doxology?

If we are to entice people away from the "movies" by this kind of thing the sooner the U. S. Government appoints a Board of Censorship for church music the better it will be for the religious health of the nation.

By way of comparison let us turn from this Episcopalian Sunday matinée to a description of the worship held in Russian churches. The following refers to Russian churches in general, and to the Cathedral of St. Vladimir at Kieff in particular.

"The walls of all churches in Russia are painted all over with immense pictures. . . . The Eastern Church abhors dumb walls and the restriction of movement and attitude implied by pews. Every wall and every pillar is painted with pictures of the Saints, and of incidents recorded in Holy Writ. . . . The Russian, by painting the walls blue and crowding them with the Saints, imparts to them a character of infinity. He gives to the worship a background of eternity. He paints in the spiritual landscape of the church. . . . There are no pews, no chairs. There is always a crowd, a promiscuity of rich and poor, of well-dressed and tattered, a kaleidoscopic mingling of people and colors, people standing and praying, people kneeling, people prostrated, people pushing their way to the Altar, people handing candles over one another's heads, people pushing their way out, churchwardens wandering about collecting alms, no irritation at the pushing, no anger through discomfort. The lights are dim, being mostly those of the worshipers themselves, of the candles they have lit before votive shrines. There is no organ music, but an unearthly and spontaneous outburst of praise from the souls of the choir, and the

clergy, and the laity worshiping together. It is a strange and wonderful crowd where noble faces, broad shoulders, and beautiful forms predominate rather than clothes or uniforms."

Well may we wonder what the devout parishioners of Kieff would think if they were to spend a Sunday at Atlantic City!

IT is seldom that the secular press contains any complaints about the performance of church services. A correspondent of the New York *Sun*, however, protests vigorously against the haste shown by the clergy and congregation of Lutheran and Protestant Episcopal churches in "getting through" the non-musical portions of the service. We read:

"Is there no way to apply the law against exceeding the speed limit in church?

"I confine my subsequent remarks to the Lutheran and Protestant Episcopal churches; I have forgotten my experience at the services of other sects. But as regards the two denominations named, in nearly every church I have attended the congregation has rushed through the Lord's Prayer, the Creed, and other non-musical responses with a haste that suggested fear of missing a moving picture engagement. Of course, where the part taken by the people required singing, as with the Gloria Patri, the Gloria in Excelsis, etc., the words were given 'decently and in order.' But when words were said by the congregation they were said hurriedly, breathlessly, and with slovenliness. And the fault persists to-day.

"Can't our rectors or pastors impart more dignity and impressiveness to the non-musical vocal participation of the pews in the service? Don't violate the speed limit."

The writer says, "in nearly every church." It would be interesting as well as instructive to know whether he found any difference in the "speed limit" in churches where monotonic recitation is customary.

As a rule, choirs and congregations are largely influenced by the style of singing adopted by the precentor. And this is particularly the case when a bad precentor does *all* the monotoning, and by a process of contagion infects the people and choristers with his choral delivery.

Given a thoroughly competent cantor and a well-ordered choral service, infractions of the "speed law" should be decidedly rare. Drawling and dragging are the common defects of most choral services—and they are caused by unmusical, untrained clergymen.

Are services that are carried on with the so-called "conversational voice" more apt to be hurried than those which are monotoned? The *Sun* correspondent does not touch upon this question. We imagine from his use of the adjective "non-musical" that his high-speed experiences were confined to read services.

As a marked contrast to what he complains of in Lutheran and Episcopal churches we would call attention to the congregational recitation of the Lord's Prayer in "Christian Science" meeting houses. How the people in these places of worship are taught to respond in such an impressive way we do not know. But their responsive recitation is, we are bound to confess, astonishing in its earnestness and unanimity.

THE appearance of a new addition to *Hymns Ancient and Modern*, which is called "A Second Supplement," shows another brook trickling into a boundless ocean. We believe that Sir George Martin was right when he said: "We use an absurd number of hymns, and the result is that the solid and dignified hymns and tunes are lost sight of in a crowd of trivial compositions."

What is now needed is a vast burning of say half a million "contributions" to the hymnody of the Church. 'Tis a bonfire devoutly to be wished for—but instead of it we shall probably see Helicon piled on Parnassus to the end of time.

The editor of the *Times* (London) calls the new work a "further selection from the vast wealth of English hymnology." But he intimates that it is something of a muddle.

"It is not a new suit, and it is not exactly a patch on the old garment, but it is rather in the way of being an additional, but not necessary, extra piece of clothing which you can put on or do without as you will; with a selection of additional musical trimmings (I may add) to be substituted, at your pleasure, for some of the old ones if you think they are

getting worn-out and thread-bare. That is to say, the proprietors of *Hymns Ancient and Modern* have come to the conclusion that English Church people in general have shown no willingness to adopt a new hymn book—even the New Edition (1904) of their own book. They surrender to public opinion; they continue the publication of the Second Edition of 1875 with its Supplemental Hymns of 1889; they make no change in it; they only add a Second Supplement of 141 new hymns and tunes, with what you may term a Third Supplement of Alternative Tunes for some of the hymns contained in the old collection. Four years ago there was also added a Fourth Supplement of 'Varied Harmonies for Organ Accompaniment of certain tunes.' This is all rather confusing, but we English folk are fond of makeshifts, and anything of the nature of a muddle is rather congenial to us."

The *Organist and Choirmaster* (London) is more outspoken. We read:

"This book fills us with sorrowful disappointment. It seems to us that *Hymns Ancient and Modern*, having got into wrong hands, would be far better left as the late Dr. W. H. Monk left the dear old book in 1889. The New Edition of 1904 proved a ghastly failure. This 'Second Supplement' of 1916 is—we are convinced—a still greater failure, because even less does it meet the requirements of ordinary parochial *congregations* of the present day. Has congregational hymn-tune writing become a lost art? Did it die out with Dykes, Monk, Stainer, Redhead and Oakeley? Compare their work with, let us say, the following half-a-dozen tunes selected at random from this new book:—646, a tricky melody full of pitfalls and snappy rhythm; 684, of a far more objectionable part-song style than any tune by (let us say) Dykes or Barnby; 689, one of the worst specimens of four-part writing we ever remember to have seen; in one place the 4th, 5th, and 6th degrees of the scale of E major are sounded together at the distance of only a second between them, and there are "howling" consecutive 5ths in the penultimate bar; 690, another piece of atrocious part-writing with false relation in the last strain; 711, a most unthinkable processional; and 735, which would be blatantly vulgar as a part-song, but which is infinitely intolerable in this respect as a hymn-tune. Again, if hymn-tune writing in the part-song style is so unspeakably sinful from the modern faddist's point of view, why was 694 admitted into this new book?

A LEADING article in a recent issue of the *Church Times* (London) refers to the excellent influence that is being exerted by certain colleges in Cambridge where the best examples of the old polyphonic school are liberally drawn upon in the chapel services. The undergraduates of these institutions become familiar with genuine religious music, and those who in after years take holy orders, seldom fail to work for a higher standard of church music. The writer maintains that:

"All this makes it seem the more sad that the great foundations of St. Paul's and Westminster cannot, in Holy Week at any rate, rise to a High Mass each morning in honor of the Passion of our Lord, adorned by the works of our best native writers, living and dead, and so make, by the way, an act of thanksgiving for the treasures God has bestowed on the English Church. On Palm Sunday, it is true, there was at St. Paul's a Gibbons anthem, but it was, so to say, washed down by copious draughts of Mendelssohn, Sullivan and Gounod, to say nothing of other things we forbear to mention. It is not because there are no Anglicans who can appreciate music which is at once Catholic and national, for rumor has it that they were at least in as strong force as those of the Roman obedience in the great basilica last week."

Articles of this kind often draw invidious comparisons between the music at the Abbey and St. Paul's, and that at Westminster Cathedral.

THE Dean and Chapter of St. Paul's Cathedral, London, have granted permission for the erection of a memorial tablet to the late Sir George Martin. Among the eminent musicians who are serving on the committee for carrying out the work are Sir Frederick Bridge and Sir Edward Elgar. In regard to this we quote from a contemporary:

"Memorials to musicians at the Cathedral are scanty. Westminster Abbey is the home

of the Musicians' Corner, in close propinquity to the poets. The most recent erections at St. Paul's that we can remember are those to the memory of Sir Arthur Sullivan and to St. Cecilia, the patron saint of the Worshipful Company of Musicians, and there are others to Goss and Stainer. But the Cathedral is obviously the right place for the tribute to its late organist, and we trust that donations will pour in, despite the numerous war calls upon the public purse."

A LAYMAN states in the *Reformed Church Review* (Lancaster, Pa.), that the modern Church is "sapping its best life-blood" by a widespread system of secularization which pervades most of the activities that are carried on in the average parish. What he says has an important bearing upon the deterioration of church music. We read:

"The sacred edifice heretofore dedicated to the worship of Almighty God has now, with its parish-house, its club, and other auxiliaries, become the center of secular functions. We now go to church to hear sermons on the minimum wage, adequate housing of the poor, the regulation of moving pictures and the dance-halls, how to vote, and the latest vice-investigation report. From this center agents and detectives of Law and Order societies make report of nightly investigations; and it is said even ministers of the Gospel keep silent watch during the hours of the night and assist in rounding up inmates from disreputable houses. They appear as prosecutors and witnesses before grand and petit juries in the Quarter Sessions Court. Billiard- and pool-tables are being installed, dancing classes are organized, and all sorts of amusements offered to entice the youth within its sacred precincts. A child returning home from Sunday-school recently was asked by its mother the subject of the lesson. It was how to keep the streets clean. Another Sunday, kindness to dumb animals furnished the subject of the lesson, and this was in a graded Sunday-school up to date. A good woman who had suffered greatly with a recent sorrow brought herself to church longing for some comforting word. She heard a sermon on the Charity Organization Society and the Visiting Nurse."

It stands to reason that secularization which is general in its scope and influence cannot fail to lower the tone of sacred music, —and of everything sacred. This writer tells us further that:

"Ministers of the Gospel are willing to preach on every subject under the sun except the Gospel, and when they begrudgingly hand it down they almost tell us it is not divine, but a man-made thing. They have relegated to the brush-heap most of the sacred beliefs, such as the miracles, original sin, the vicarious atonement of Jesus Christ, the efficacy of baptism and the Holy Communion, and many of them even deny the validity of their own divine office as ministers of God. They prefer to hold their office from the people, not of God. All comes from man, nothing from God. Perhaps this is the reason so many ministers look down on empty pews and complain bitterly that their members do not come to hear the sermons prepared with so much labor."

IF the war is long protracted, may we see the evolution of operas in which all the parts will be cast for females? Or, if war settles down more and more into a trade and women enter the munition factories and Government departments at an increasing rate, shall we come in time to a realisation of Mr. De Lara's idea of operas in which the respective parts shall be taken by the different instruments in the orchestra? That is, presuming we shall then have anyone left to fill the orchestras. In any case, grave difficulties are already being experienced in the touring opera companies in getting sufficient male singers for principals, chorus and orchestra; and the Military Service Bill will hit them harder still. An example on the music-hall stage suggests that the girl baritone and bass, as well as the girl tenor, may be discovered and developed; or we may have to put up with girls in tights on the opera stage, after the fashion of the principal boys of pantomime. Yet why go to the pantomime stage for our comparison, after all, since among the operas in which ladies enact male parts may be mentioned "Fidelio," "Masked Ball," "Huguenots," "Hansel and Gretel," "Figaro," "Le Jongleur de Notre Dame," "Rosenkavalier" and "Tales of Hoffman." With precedents such as these, there is certainly no reason why the idea should not be pushed further. Men have even taken women's parts in opera with success. I have known operas produced by regiments both at Gibraltar and Cairo in which all the female parts were taken—and very successfully taken—by young soldiers and officers; and at a performance of "Faust" at Zurich last year the part of Siebel was sung by a man.

Musical Opinion.

J. WARREN ANDREWS, A.G.O., Warden
HAROLD V. MILLIGAN, F.A.G.O., Gen.Sec.
S. LEWIS ELMER, A.A.G.O., Sub-Warden
VICTOR BAIER, A.G.O., Gen. Treas.

American Guild of Organists
UNITED STATES AND CANADA

FOUNDED 1896

AUTHORIZED BY THE BOARD OF REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

GENERAL OFFICE, 90 TRINITY PLACE, NEW YORK

Headquarters

The Council held a regular Meeting at the Guild Headquarters May 29th. Those present were Dr. Baier, Messrs. J. Warren Andrews, S. Lewis Elmer, Warren R. Hedden, Lawrence J. Munson, Albert R. Norton, John Hyatt Brewer, Clifford Demarest, Frank Wright, and T. Scott Buhrman.

Mr. Hedden, Chairman of the Examination Committee, reported that there were about eighty candidates taking the examinations this year; among whom are many men of prominence in the profession.

A new Chapter is about to be formed in Nebraska, in which a large number of organists throughout the State have manifested their interest.

A new Branch Chapter is being formed in California, to be known as the San Jose, a Branch of the Northern California Chapter.

The following amendment of the By-Laws was adopted.

RULES FOR CHAPTERS

"25. Dues to be three dollars ($3.) a year, beginning April 1st. Each Chapter to remit to the General Treasurer, not later than November of each year, one dollar ($1) for every active member. The Guild is under contract to supply every member with a subscription to the official newspaper of the Guild, and in April of each year, the Treasurer of each Chapter shall send to the publisher of said paper a list of every member of the Chapter (with addresses) enclosing also a payment of fifty cents (50c.) for every name."

GUILD ORGAN AND THEORY TESTS

The Annual Examinations were held in nineteen cities in the United States and Canada, May 31st and June 1st.

Eighty-nine candidates presented themselves. Warren R. Hedden had charge in New York City, where Prof. Horatio Parker and Prof. S. A. Baldwin judged thirty-one candidates at the Organ on the first day.

On the second day Mr. Hedden supervised the theoretical examination of thirty-seven candidates.

In spite of the increased cost of the certificates the number of candidates was the largest in the history of the Guild. The Chapters of New England and Southern Ohio each had ten candidates, and North Ohio presented seven.

DISTRICT OF COLUMBIA CHAPTER

A Solemn Vesper Service under the auspices of the Chapter, was sung at Immaculate Conception church on the evening of May first. This was the second of this season's series of Service Recitals given by the D. C. Chapter. The program consisted of Antiphones, Psalms and "Magnificat," Gregorian, sung by the regular choir (boys) of the church. "Regina Coeli," Giorza. An address on Church Music by Rev. M. J. Riordan. "Salve Regina," H. W. Howard, sung by Mrs. Edith Meloy White. "O Salutaris," E. Dethier, sung by the Quartette of Sacred Heart church (Miss Latimer, Mrs. White, Messrs. Young and Madigan with Mr. Armand Gumprecht at the organ). "Tantum Ergo," Riga. "Holy God," choir and congregation. The service was under the direction of Mr. Harry Wheaton Howard, organist of Immaculate Conception church and Dean of the Chapter A. G. O.

NEW ENGLAND CHAPTER

The following is the résumé of the activities of the Chapter for the season now closing.

There have been three public services—two more had been arranged for but circumstances arose which rendered it necessary to defer one of them—(a service at Appleton Chapel under the direction of Dr. Davison and having the services of the Harvard chorus).

The other one which would have been of extraordinary interest, was an evening of organ and orchestral music—our organists participating with the New England Conservatory orchestra—Geo. W. Chadwick conducting. This failed of consummation at the last, after all details had been settled, by reason of some sort of conflict with the Musicians' Union.

There have been eight recitals given—two social meetings (very successful and popular)—the annual dinner, and May 1st the annual meeting for election of officers and members of the executive committee.

There have been eighteen meetings of the executive committee.

The publicity committee reëngaged for the season Mr. Edward F. Collins, whose work in that line in the interests of the Chapter was satisfactory and successful.

The roster of the Chapter shows a list of 223 colleagues and 141 subscribing members.

The grim reaper gathered in five of our colleagues—Messrs. Goodridge, Morss (Sargent) Nash, Shaul and Wilbur.

Three resignations have been received.

One transferred.

Twenty new colleagues have been admitted with more to follow.

The courtesies of the Chapter have been extended throughout the season to *one*—a member of the California Chapter.

One of our honorary associates, the Rev. H. W. Lyon, of First Parish Church, Brookline, also died, and the Rev. Dr. Conrad of the Park St. Church was elected by the council to the vacancy.

The report of the treasurer, briefly:

Cash on hand, May 1, 1915, $831.14—receipts from all sources, $1128.58—total, $1959.72.

Total disbursements, $1050.95. Leaving cash on hand, May 1, 1916, $908,77—700 of which is on interest at 4%.

This report reveals the sound financial standing and prosperity of the Chapter. The otherwise general prosperity of the Chapter and the high standing and attainments of the newly elected colleagues bear evi-

dence of the zeal and unwearied watchfulness, and attest the wise administration of the Chapter's affairs, by our executive committee in conjunction with the unselfish and generous efforts of the Dean, sub-Dean and treasurer.

Respectfully submitted,

J. D. BUCKINGHAM,
Secy. N. E. Chapter.

BOSTON, MASS., May 3, 1916.

PENNSYLVANIA CHAPTER

The Pa. Chapter gave its Thirty-seventh Public Service on Tuesday evening, May 16th, in the Memorial Church of St. Paul, Overbrook, Philadelphia. The choir of the church, under the direction of Rollo F. Maitland, sang Stainer's Evening Service in B flat, and a cycle of anthems, as follows, covering the more important seasons of the Church year.

Advent— The Night is far spent.....Bruce Steane
Christmas—A joyful Christmas Song.....F. A. Gevaert
Epiphany—Three Kings have journeyed.....Peter Cornelius
Lent— Is it nothing to you (from the Crucifixion) John Stainer
Easter— Behold, I shew you a Mystery.....D. D. Wood

George Alexander A. West, Dean of the Chapter, played the organ prelude—Pastorale, Recitative and Chorale, by Sigfrid Karg-Elert, and Uselma Clarke Smith played the Finale from Vierne's First Symphony for the organ postlude. This was the concluding service of the season's series.

The Pa. Chapter brought the season's activities to a close with the annual dinner, held at the Hotel Rittenhouse, Philadelphia, on Tuesday evening, May 23d. Over eighty members and guests were present and the occasion was one of the most successful in the Chapter's history. George Alexander A. West, Dean of the Chapter, presided and acted as toastmaster, and addresses were made by Leopold Stokowski, conductor of the Philadelphia orchestra, Prof. Hugh A. Clarke, of the University of Pennsylvania, Ralph Kinder, organist of Holy Trinity Church, Rev. Alexander MacColl, D.D., pastor of the Second Presbyterian Church, and Harvey M. Watts, of the Philadelphia *Ledger*. The list of guests of honor included several prominent out-of-town organists, among them Walter C. Gale, Warden-elect of the Guild, and Arthur Scott Brook, President of the National Association of Organists.

SOUTHERN CALIFORNIA CHAPTER

The Chapter held its regular monthly and also the annual meeting at the Hotel Hollenbeck, Monday evening, April 3d.

Final arrangements were made for the 22d Public Recital at St. Paul's for May 1st, after which the annual meeting and the election of officers took place.

Secretary's report for the year ending March 31, 1916:

Regular meetings:		10
Present	members 154, guests	31
Membership	This year	50
	Last "	55

11 have been added and we have lost 16; 12 have been dropped account non-payment of dues; 2 resigned and 2 moved away.

Public Recitals:		4
Congregational Church,	Long Beach	
First Congregational,	Los Angeles	
First Presbyterian,	Pasadena	
St. Andrew's Presbyterian	San Pedro	

During the past year the Chapter has had the pleasure of the following:

A visit and organ recital by the Warden, a visit to the Æolian organ at Birkels, organ recitals by Dr. Andrews, Mr. Erb, Mr. Macfarlane and Mr. Biggs.

Entertainment by Mr. and Mrs. Wylie, Mr. and Mrs. Engstrom and Mr. and Mrs. Nicolai.

The California Organ Company as heretofore has done their share toward the Chapter's pleasure with an outing and dinner.

Church Notes

The following program was presented by the choir of Trinity Church, Newark, N. J., A. L. Faux, O. & C., at their second annual concert on May 25th:

Hey-Ho Robin, Lambord; All through the night, Arr. Lutkin; Barcarolle from "The Firefly," Friml; Kitty of Coleraine, Arr. Lloyd; O can ye sew cushions? Arr. Bantock; Cargoes, Gardiner; Ballade and Polonaise, Vieuxtemps; The Goslings, Bridge; Russian Folk Songs, "Volga Boat Song," arr. Tuthill; "In the Fields," Rubetz; Serenade, Elgar; My Bonnie Lass, German.

The choir of Gethsemane Church, Minneapolis, Edmund Sereno Ender, O. & C., went to Anoka, Minn., on May 23d, and gave a sacred concert. The works presented were: Mendelssohn's "Hear My Prayer," Gounod's "Gallia," Buck's Festival Te Deum in E flat, Martin's "Ho! Every One," and Brackett's "Softly Now the Light of Day" for men's voices. On May 25th the same choir gave a secular concert in Minneapolis, presenting works by Sullivan, Elgar, Pinsuti, and Cowan.

Maunder's "Penitence, Pardon, and Peace" and Stainer's "The Crucifixion" were presented during April by the vested male choir of St. Peter's Church, Auburn, N. Y., under the direction of E. E. Scovill, O. & C. "The Holy City," Gaul, and "The Forty-sixth Psalm," Buck, were also recently given by the choir.

Vacancies and Appointments

Frederick W. Mueller, formerly Organist of the First Baptist Church of Minneapolis, has been appointed Organist and Choirmaster of Calvary Baptist Church of the same city.

Suggested Service List for August, 1916

TRANSFIGURATION OF CHRIST,

Seventh Sunday after Trinity, August 6

Te Deum, Benedictus, Jubilate } in E.....*Barnby*
Introit, Jesu, Word of God.....*Elgar*
Offertory, The Lord is King.....*H. J. King*
Communion Service, in E.....*Barnby*
Magnificat, Nunc Dimittis } in E.....*Barnby*
Anthem, The Lord is Great in Zion.....*Best*
Offertory, The Lord is my Light.....*Hiles*

Eighth Sunday after Trinity, August 13

Te Deum, in C.....*Stanford*
Benedictus, Jubilate } Chant
Introit, The Lord is my Shepherd.....*D. S. Smith*
Offertory, O God of Love.....*West*
Communion Service, in C.....*Le Jeune*
Magnificat, Nunc Dimittis } in E flat.....*Loveday*
Anthem, Saviour, Thy Children Keep.....*Sullivan*
Offertory, The Shadows of the Evening Hours *Baldwin*

Ninth Sunday after Trinity, August 20

Te Deum, in E flat.....*Bywater*
Benedictus } Chant
Jubilate }
Introit, Cast thy Burden.....*Mendelssohn*
Offertory, O Praise God.....*Blair*
Communion Service, in B flat.....*Ruffner*
Magnificat } in D.....*Woodman*
Nunc Dimittis }
Anthem, Blessed are they.....*Tours*
Offertory, Grant to us, Lord.....*Barnby*

St. Bartholomew, August 24

Te Deum } in F.....*Somervell*
Jubilate }
Benedictus, Chant
Introit, Blessed is the Man.....*O. King*
Offertory, Then Shall the Righteous.....*Mendelssohn*
Communion Service, in F.....*Somervell*
Magnificat } in F.....*Somervell*
Nunc Dimittis }
Anthem, The Pillars of the Earth.....*Tours*
Offertory, The Sun shall be no More.....*Woodward*

Tenth Sunday after Trinity, August 27

Te Deum }
Benedictus } in F.....*Smart*
Jubilate }
Introit, Lord, I Call.....*West*
Offertory, I am Alpha.....*Roberts*
Communion Service, in D.....*Worth*
Magnificat } in F.....*Smart*
Nunc Dimittis }
Anthem, Lord of our Life.....*Field*
Offertory, Tarry with me.....*Baldwin*

Music Published during the Last Month

SACRED

BRIDGE, SIR FREDERICK.—"God's goodness hath been great to thee." Motet. For the Shakespeare Tercentenary, 1916. 08c.

BURDETT, G. A.—"Strong Son of God." Hymn-anthem. (No. 431, *The Church Music Review.*) 12c.

FEDERLEIN, G. H.—"Hear, O Thou shepherd of Israel." Anthem for Tenor Solo and Chorus. (No. 418, *The Church Music Review.*) 15c.

GEHRKEN, W. H.—"Communion Service in E major." (No. 430, *The Church Music Review.*) 50c.

ISAACA, LEWIS M.—"The Lord is my Shepherd." Duet. 60c.

LUTKIN, P. C.—"What Christ Said." Motet for Baritone Solo and Chorus. (No. 432, *The Church Music Review.*) 15c.

MACPHERSON, CHARLES.—"Magnificat and Nunc Dimittis in A." For double choir with Organ Accompaniment (*ad lib.*). 75c.

MALLARD, CYRUS S.—"Come and Worship." A carol anthem. (No. 416, *The Church Music Review.*) 10c.
—— "O praise the Lord." Anthem. (No. 420, *The Church Music Review.*) 12c.

PRENDERGAST, W.—"For those within the veil." Memorial Hymn-Anthem. 12c.

STEWART, A. M.—"O perfect love." Wedding Hymn. 06c.

VITTORIA, T. L. DA.—"Jesu, the very thought is sweet." (Jesu dulcis memoria.) Motet for Four Voices. English and Latin words. Edited by John E. West. (No. 879, *The Musical Times.*) 05c.

WORTH, JOHN W. "Magnificat and Nunc Dimittis in D." (No. 419, *The Church Music Review.*) 15c.

SECULAR

ELGAR, EDWARD.—"To Women" (Op. 80, No. 2). ("The Spirit of England," No. 2.) For Tenor or Soprano Solo, Chorus, and Orchestra. 30c.
—— "For the Fallen" (Op. 80, No. 3). ("The Spirit of England," No. 3.) For Tenor or Soprano Solo, Chorus, and Orchestra. 50c.

LOOMIS, W. H.—"The Wraggle Taggle Gypsies." Song. 60c.

MOZART, W. A.—"The Alphabet." Part song for female voices. Old Scotch air, Loch Lomond. (No. 98, The Modern Series.) 05c.

SCHOOL MUSIC REVIEW.—No. 287 contains the following Music in both Notations:—"If I were a flower." Two-part Song. G. J. Huss. "The West Wind." Unison Song. J. BARNBY. 06c.

SCHOOL SONGS.—Edited by W. G. McNAUGHT. Published in two forms. *A.* Voice Parts in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment (8vo.). *B.* Voice Parts only, in Tonic Sol-fa Notation.

	A.	*B.*
No. 1221. "Where the pools are bright and deep." Unison Song. C. H. LLOYD.	—	06c.

TUTHILL, B. C.—"Volga Boat Song." Russian Folk-song arranged for male chorus. (No. 89, The Modern Series.) 10c.

INSTRUMENTAL

ADAMS, J. H.—"Shadow Dance." Intermezzo for pianoforte. 60c.

BALFE.—"The Bohemian Girl." Concert Edition. Arranged and Re-scored by Emil Kreuz. 1st Violin, $2.25; 2d Violin, $1.75; Viola, $1.75; Violoncello and Bass, $3.00.

GAUL, H. B.—"La Brume" (The Mist). Organ. (No. 67, *The St. Cecilia.*) 50c.

HELD, PAUL.—"Jacob's Dream." For violin, harp, and Organ. $1.50.

HOLBROOKE, J.—"Pierrot." Ballet Suite for Pianoforte Solo. $1.50.

JOHNSON, BERNARD.—"Pavane in A." Arranged for Small Orchestra. Pianoforte Conductor, 25c. String Parts (4), 25c. each; Wind Parts, $1.50.

STATEMENT of the Ownership, Management, Circulation, etc., required by the Act of Congress of August 24, 1912, of THE NEW MUSIC REVIEW AND CHURCH MUSIC REVIEW, published monthly at New York, N. Y., for April 1, 1916.

State of New York, County of New York, ss.:

Before me, a Notary Public in and for the State and county aforesaid, personally appeared H. W. Gray, who, having been duly sworn according to law, deposes and says that he is the Editor of THE NEW MUSIC REVIEW AND CHURCH MUSIC REVIEW, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication, for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, the H. W. Gray Co., 2 West 45th Street, N. Y.; Editor, H. W. Gray, 29 West 12th Street, N. Y.; Managing Editor, none; Business Manager, none.

2. That the owners are: The H. W. Gray Co., Inc., 2 West 45th Street, N. Y. (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent. or more of the total amount of stock.)

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H. W. GRAY, Editor.

Sworn to and subscribed before me this 22nd day of March, 1916.

M. A. FOWLER,
(Seal) Notary Public, Kings County.
(My commission expires March 30, 1916.)
Certificate Filed in New York County.

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Editorials

THE *Monde Illustré* (Paris) of Feb. 23, 1863, contained a picture of Mme. Rimsky-Korsakoff at a party given by Prince Walewski. Over a hoopskirt of enormous size was the dress of Salammbô, sewn with gold stars and embroidered with a symbolical serpent. The letterpress stated that the strikingly original costumes for these balls were designed by Worth. Now, who was this Russian? Certainly not the wife of the composer, for, according to biographical sketches, he did not wed his wife Nadeja Pourgold until 1872.

Flaubert's "Salammbô" was published in November, 1862. It appears that the heroine appeared in all the masked balls of the next carnival. There was a Salammbô craze, as there was a Salome craze in this country after the performance of Strauss's opera at the Metroplitan, the first and, alas, the last at that opera house.

Salammbô quickly made her way into *opera-bouffe*. In Offenbach's "Brésilien"—text by Meilhac and Halévy—these lines are in the rondo:

> Sur les ruines de Carthago
> On la vit pleurer Salammbô.

In 1866 she appeared as a Sicilian slave in "Didon" with music by Blangini, the younger. During a short scene in the first act she sang an Italian *Complainte*. Flaubert did not go to the theater, but complained of the rudeness of the authors who did not send him passes.

ME speak of the novel because Verdi might have written the music of the opera founded on it. It is interesting to speculate, especially during the dull season, about operas that might have been written by famous composers. New York has seen Reyer's "Salammbô" and did not care for it, although there was temporary interest in M. Saléza, the tenor, making his fall down a long flight of

steps. "Salammbô," text by Zanardini, music by Nicolo Massa (Milan, 1886), has probably not been performed outside of Italy.

When the novel was read to the Goncourt brothers they called it declamatory and melodramatic. Sainte-Beuve said it was an opera; Gautier wrote: "It is not a historical work; it is not a novel; it's an epic poem." It is strange that Flaubert was willing to think of a libretto for the stage. He scorned the idea of having any one illustrate the romance; but he not only thought of an opera; he took upon himself the task of shaping the libretto. And he and Gautier at once thought of Verdi as the one fitting composer. The newspapers spoke of the plan when Verdi was in Paris in 1863. Was anything said to him directly?

Did Flaubert think next of Berlioz? He held him in high honor. He once wrote: "There's a man for you! What hatred of mediocrity, what fine anger against the infamous bourgeois, what contempt for *on!* I am no longer astonished at our mutual sympathy. Would that I had known him better! I should have adored him!" Berlioz admired extravagantly "Salammbô"; but he was then busy with his "Trojans at Carthage" and he wrote to Flaubert for information about costumes. We do not know whether Flaubert ever asked Berlioz to write music for "Salammbô." Gautier was so slow in making the libretto that Flaubert finally drew up his own scenario. It has been preserved. It differs greatly from that of Camille Du Locle's to which Reyer set music. Flaubert's libretto shows how a great writer, in the mad desire to win success on the stage, is willing to comply with all the conventions and do an ordinary piece of work. His romance was ruined in the libretto, cheapened, distorted. When the opera of Reyer was finally produced in Paris after performances in Brussels and Rouen, M. Anatole France exclaimed, the fact that the ghost of Flaubert did not appear in the opera house protesting made one doubt gravely the immortality of the soul. But Flaubert would probably have been content, for his own scenario was no more faithful or effective.

Victor Massé was the next composer mentioned, but the task was finally given to Reyer. The task of uniting the libretto was allotted to Catulle Mendès. He and Flaubert quarreled, and in spite of a reconciliation, the former was thrown overboard. A scenario arranged by Jules Barbier did not please. At last Du Locle went to work. Flaubert died in 1880. The opera was not produced until 1890 and then in Brussels, not Paris.

THE operas that Verdi might have written! We know that he thought seriously of a "King Lear." "Romeo and Juliet" tempted him, but, by his own confession, when he was too old to express passion. Would "Salammbô" have inspired him?

Rossini after "William Tell" meditated a "Faust." Goethe's poem also was in the mind of Meyerbeer, but he feared the reproach of Germans shouting "Desecration!" The list of subjects considered for the operatic stage by Schumann, Mendelssohn, in turn, is a long one, but neither composer was fitted by nature for this sort of composition.

The question comes up, why was Flaubert, who objected strenuously to any performance of "Madame Bovary" in a theater, so anxious to have "Salammbô" turned into an opera?

NATALIA MACFARREN, the widow of Sir George Macfarren, died some weeks ago at the age of eighty-nine. She was chiefly known in this country as the translator of librettos and German songs. In an obituary notice published in London it is stated: "As she possessed a fine contralto voice and showed a marked talent for acting, she was offered an operatic engagement in an English company touring in America. She accepted, but finding theatrical life uncongenial, she soon threw up her engagement and returned to England." What was the company? When did it visit the United States? What parts did she take?

WE are interested in contemporaneous criticism in London. The reviews of concerts and singers and players have a more personal note than in former years, when the warmest praise was the statement that such and such a part in oratorio was "in the safe hands" of this one or that one. A Miss Dorice Gay sang in June. The *Pall Mall Gazette* ob-

served: "Her only serious defect is that she sometimes produces the first note of a phrase as the Egyptians produced the Pyramids—by means of an inclined plane. A minor detail is her pronunciation of the French '*u*,' which made her sing Verlaine's famous line as if it ran, 'Le ciel est par dessous le toit,' which might have been true of some places, but not of the prison of which he wrote."

Here is a fine example of the criticism complimentary. The critic of the *Daily Telegraph* heard Miss Fanny Davies, pianist, and Mr. Sammons, violinist, play the "Kreutzer" sonata. "There was a special interest, for while Miss Davies adheres rightly enough to the traditions of the school in which she was musically educated, Mr. Sammons regards even the most 'classical' classics, also rightly enough, suggesting an appeal to independence and individuality of thought. In spite of their varied outlook they both restrained their independence, or difference, of view, and merged these views in one; and the result was a most interesting and musical performance." One would have supposed the performance would have been a case of pull devil, pull friar. No; the *Times* said the sonata was "thoughtfully" played. We have heard too many "thoughtful" performances. While the players are thinking hard, the hearer nods.

The *Times* said of M. Vallier that he had "perhaps specialized in Massenet's "Vision Fugitive" too much. There is an old saying, "Beware of the man of one book." This was quoted in the case of a Frenchman who had committed peculiarly atrocious murders and had read and re-read "The Mysteries of Paris"—the only book with which he was acquainted. Beware of the singer of one song; of a song in the interpretation of which he fondly believes he excels all others. There are few baritones, professional or amateurs, who are not firmly convinced that they have the one and only effective rendering of the prologue to "Pagliacci."

THE critic of the London *Times* heard two piano pieces, "Russian Impressions," by Miss Harriet Cohen. He made a sensible remark: "It is difficult to imagine why composers of this country are hastening to unite musical impressions of Russia now that they have discovered the richness of the impressions recorded by the Russians themselves."

What is to be said of American composers who, not knowing French intimately, not speaking it correctly, nevertheless gaily set music to French poems of a frank or subtle nature?

MISS BESSIE BINGHAM, who in June gave her first recital in London, must have a pleasing personality, for see how easily she was "let down" by the *Pall Mall Gazette:* "Miss Bessie Bingham's charm is partly derived from her inexperience, for it is only a youthful singer who will conscientiously sing with such constant intensity." We are also told that she has an "infinitesimal lisp—just enough to be interesting." This intensity and the lisp are "not merely pardonable but attractive when one feels there is a real 'singer in the making' behind it all."

Mr. Moiseiwitsch, although he played Chopin delightfully, while "he is not of the race of Titans, but is justly reckoned with the élite of pianists," did not escape so easily. "Time was when long, unkempt hair and a flowing tie were the hallmark of the pianist. That, the gods be thanked, has passed away. Mr. Moiseiwitsch, however, threatens us with a dangerous precedent. He wears a *moujik's* blouse made of black silk—a polished version of national dress. As the influence of music widens we may logically expect Choctaw pianists with features from the milliner and tomahawks and scalps supplied by a theatrical costumer whose name will appear on the program. To those who really appreciate fine playing, the blouse was nothing but a source of *irritation.*" It seems to us that the mistake of Mr. Moiseiwitsch was in donning this costume for the interpretation of pieces by Chopin: it would have gone with compositions by realistic Russians. Playing the works of Bach, he should have come out with a wig.

COMMEND us to Lady Cunard who has been talking in London about music, "the highest art of all countries, because it is an intangible thing, and is the effect of

the creative soul." Having thus defined music, Lady Cunard said boldly that it stands higher than the art of the painter, "because it is the effect of a spiritual inspiration, which comes from — can anyone say whence?" Music will have reached its zenith about twenty years from today. After that, "we shall gradually slip back to the period of two or three centuries ago, and we shall begin all over again." At present the baneful influence of the revue on music must be counteracted. There is immediate need of patrons." Patrons! Was it not George I or George II who, according to Thackeray, liked train oil on his salads, and gave an enlightened patronage to bad oysters?

MR. AUSTIN BIERBOWER of Chicago does not think so highly of music. "The enjoyment of music has a tendency to relax one's aggressiveness and make him passive." Musicians of the highest type and those most sensitive to music are unpractical—Mr. Bierbower prefers "impractical"—weak, "disqualified for the greatest intellectual and volitional achievements. What we enjoy in music is a kind of stupor. Eating is thought grosser because the food enters the stomach; but in music sound goes into the ear. Listening to one of Beethoven's sonatas is not greatly different in kind from eating a beefsteak." Listen to this: "No pleasure is more intense than that of lovers in their caresses. But it has no educational value, being indulged in by the lowest and coarsest, who take as much out of it as do others. And music should not be considered of a higher order, which is simply a feeling of the same kind. One highly cultured in music need not be cultivated in anything else." Incidentally Mr. Bierbower tells a story of an epicure in Baltimore who requires his oysters roasted while standing on end.

SOME admire the late Max Reger for his fecundity. Others have written an amazing number of compositions, and their names are hardly known to concert goers. There have been authors with a great baggage—Hugo, the elder Dumas, George Sand, are illustrious examples, — but in their baggage, as in that of Balzac, is much rubbish. Does anyone in these days believe in the plenary inspiration of Bach, Handel, Haydn, Mozart, Beethoven? Those who marvel at the fecundity of Reger should read a little essay on "La Fécondité de Flaubert" by Remy de Gourmont. He argues that this fecundity, as it is generally understood, might be considered a disease like unto that of trees that yield abundant fruit, but this fruit is poor, gritty, worthless. There is another fecundity, that of Racine, Baudelaire, Flaubert, Mallarmé, which is prudent and rich, measured and magnificent, that of the tree which produces only little fruit so that it can nourish and concentrate for it all the power of its sap.

MR. FRANCESCO BERGER, discussing that form of music known as the Intermezzo, breaks out in italics when he speaks of the Intermezzo in "Cavalleria Rusticana." "Like every other *true* work of art, it will ***not*** bear analysis; the profound impression it creates being due to a wonderful combination of simplicity with beauty. Such works are not *manufactured;* they are inspired, born complete. They come to enchant, to entrance, to enrich us mortals, from another world—the land that we call 'supernatural.' And like everything that is of superhuman origin, this piece has been denounced, ridiculed, spat upon, by the Pharisees. . . . Mascagni's Intermezzo delights humanity today, and it will delight generations as yet unborn, because it is so 'human'; and it is ***the human*** in the great classics that makes them great, *not their learning.*"

We regret that we are obliged to omit a burst of eloquence ending: "The pine-wood decks itself with hoar-frosts not for the umbrella maker; nor does the golden cornfield wave for the muffin-man."

While we are glad to see that Mascagni in his later years has one friend who applauds the Intermezzo,—Mr. Berger, no doubt, is able to whistle the greater part of it,—we do not like to hear the Intermezzo on the organ, not even at a vesper service.

THERE are books with the songs of American birds in notation. Dr. R. H. Bellairs wrote not long ago to the London *Times* that on his way to church he heard a wild bird, probably a thrush, singing the arpeggio of the common chord in tune, "absolutely in tune." He adds that in his experience the only birds that ever sing correct musical intervals are aliens, the cuckoo and the parrot. This led the Rev. Percival Clementi-Smith to write, also for the *Times*, that he had frequently heard the white-throat or willow wren sing "in correct chord structure its liquid mellifluous octave." He agreed with Dr. Bellairs that a thrush singing "the arpeggio of the common chord in tune" would indeed be wellnigh unique"; but some years ago at the Earl's Court Irish Exhibition he saw and heard a trained blackbird sing "The Wearing of the Green" in perfect tune. (By the way some insist that the tune of "The Wearing of the Green" is an old Scotch air.) Mr. E. M. Tresen Dawson also wrote: "I have heard a blackbird, near the Quantocks in Somerset, distinctly whistle the chord of six-three (the first inversion of the common chord), in the following manner —3, 2, 1, 6, 3. He always began on the third, and always accented the sixth. I heard this often, two years running."

NOW many know the rhapsody about singing birds in Godfrey Goodman's "Fall of Man." This Goodman was one of the chaplains to Queen Anne. "Hearke, hearke the excellent notes of singing birds! What variety of voices! how are they fitted to every passion! The little chirping birds (the wren and the robin) they sing a mean; the goldfinch, the nightingale, they join in the treble; the blackbird, the thrush, they bear the tenour; while the four-footed beasts, with their bleating and bellowing, they sing a bass. How other birds sing in their order, I refer you to the skilful musicians: some of them keep their due times; others have their continued notes, that all might please with variety; while the woods, the groves, and the rocks, with the hollowness of their sound like a musical instrument, send forth an echo, and seem to unite their song."

MR. GEOFFREY SHAW is of the opinion that when young Jones on the way to his office hums

> I'm P. C. Forty-nine;
> Anyone can have this little job of mine,

he is unconsciously doing more for the principle of Nationality in Art than all the festivals of British music and all of Mr. de Lara's concerts at which only music by British composers is performed. Down with the cry "Art for Art's Sake" and up with "Art for Life's Sake." A concert of modern "English" music is a dreary farce, "for the music performed is mostly second-hand foreign stuff,—written by Englishmen." The true English idiom is in the works of Tallis, Byrde, Gibbons, Purcell, "all of them just as great as afterwards Beethoven and Schubert became." The one hope for English music is that it should be English. "The greatest art in the history of the world has always been national."

MR. PAUL MORRIS in his interesting article, "Composers *vs.* Russian Dancers," published in the July number of *The New Music Review*, calls attention to the perversion by the dancers of Mallarmé's poem, "A Faun's Afternoon"; also to the utter disregard shown by them for the printed argument of Rimsky-Korsakoff's "Scheherazade." But is there any valid objection to the story invented by the dancers for Schumann's "Carnaval" music? Mr. Morris says: "Schumann's 'Carnaval,' while its separate numbers were inspired by love affairs and other interesting things in the life of the composer, did not have any program." True. We know that the various titles were added after the music had been written. But is not the story as danced in fullest sympathy with the fantastic music? We shall never hear this suite of pieces played again without seeing the faces, figures, and pantomime of the Russian dancers.

The War and French Music

By Gilbert Elliott, Jr.

MUSIC, and likewise the other arts, will long bear scars of this struggle. There are those, pretending to be well informed, who tell us that we shall be pleased if the war is finished in five years. Whether they are false prophets or not, it is only too true that as each day the fighting becomes more bitter and peace seems more remote many are anxiously asking themselves if an end can be reached before the voice of the musician be utterly drowned by continual battle thunder.

To be sure, in the principal cities of the belligerents music is not utterly absent. There are still a few concerts, there is still some opera, and there is even a bit of choral and chamber music and an occasional recital for charitable purposes. But what is their significance; is this "war music" an indication of the triumph of art over the maelstrom created by conflict, or is it only music's death agony? The musical situation in the French capital at this moment cannot act as an infallible barometer, yet a careful examination of its main points will give us an inkling of what effect the war will have on French music at least, and naturally the musical situation of the other belligerents will prove somewhat similar.

There is no doubt that immediately prior to the outbreak of hostilities France was literally enjoying her musical golden age. This was due to two causes. Primarily, of course, it can be traced to the remarkably large number of musicians (and especially composers) of very great talent; and her numerous and vigorous musical activities. There was, however, a second and more vital factor on which this musical prosperity was based; a factor that is very easily overlooked. I refer to the sound economic condition of France immediately preceding the war. At no period in her history was she more flourishing, and it was this material prosperity upon which the vast superstructure of concert halls, opera houses, orchestras, music publishing, etc., was reared. And in this connection it is worth noting that this economic factor is absolutely necessary for a musical golden age in any country. In spite of individual exceptions, genius cannot continue to greatly flourish in face of disparaging economic conditions, and musical history furnishes us with numerous examples of the emigration of a man of genius to a more prosperous country, such as Beethoven leaving Bonn-am-Rhine for Vienna, and Lully leaving Florence to shine in the brilliant court at Paris.

If, then, we examine the present French musical situation to obtain some idea of the future, we must bear in mind both the outward manifestations of musical activity and the underlying economic aspect of this situation.

As far as the French musicians themselves are concerned the situation is not at all bad. Although the goodly fellowship of "poilus" numbers many of the best of the younger men —such as Florent Schmitt, who is in the trenches; Maurice Ravel, who is said to occupy the hazardous post of bomb thrower on an aeroplane; Louis Aubert, André Gaillard, Reynaldo Hahn, Louis Diemer, and many others less widely known—the fates have thus far been wonderfully kind. A complete list of losses up to November 10th gives the name of eighty musicians killed and nine prisoners of war. By far the greater number of these are instrumentalists. Among the dead, however, is the composer Alberic Magnard, who has written the operas "Berenice" and "Guercœur," four symphonies, and many lesser works. His fourth symphony was performed in Paris recently for the first time as a memorial tribute and appeared to be a work of some power and originality. Among the prisoners appears the name of Paul Paray, a former Prix de Rome, who is at Darmstadt. Undoubtedly many unknown men, for whom the future had greater things in store, must have succumbed, but that no more of those who have already "arrived" should have been taken seems little short of marvelous.

Turning, for a moment, from the musicians themselves to the various concert and operatic organizations, we find that while conditions are not quite so satisfactory they are nevertheless encouraging. Naturally the orchestra ranks were sadly depleted by the mobilization.

Yet the commencement of the second season of "war music" finds most of the holes patched up and activity recommenced. On the theory that one good orchestra is worth two poor ones the Colonne and Lamoureux organizations temporarily buried the hatchet and the new "Concerts Colonne-Lamoureux" are now started on their second season with a really good orchestra under the alternate leadership of Gabriel Pierné and Camille Chevillard. In this contingency the seven women violinists, who regularly form a part of the Colonne orchestra, have proved a great aid. Not being affected by the mobilization they formed with the older members a nucleus for the present organization. The old "Société des Concerts du Conservatoire" was less fortunate in filling its ranks, but has, nevertheless, reorganized and is giving Sunday concerts in the Grand Amphithéâtre du Sorbonne for the benefit of "L'Œuvre Fraternelle des Artists."

The Opéra Comique had no less than one hundred and thirty-one of its personnel mobilized (of whom ten have been killed and nineteen wounded), but it recovered very quickly after the commencement of hostilities and has since played regularly. Its orchestra, under the baton of Paul Vidal, is probably the best that can be expected considering the circumstances. The management, unfortunately, seized the war as an excuse for a policy of nothing but favorites, tried and true. For a time, owing to a mysterious report of his war sympathies, even Puccini was under the ban, and the repertoire consisted of Massenet, Carmen, and Louise. These rumors, however, having been satisfactorily dispelled, Puccini was triumphantly restored to the repertoire. Recently Alfred Bruneau's "Le Tambour" has been announced. While it is not a novelty it is perhaps a forerunner of a little broader policy on the part of the management. Among the smaller orchestras and musical organizations the Concerts Touche and Rouge, various women's orchestras, and a few chamber music societies have managed to survive.

And last but not least the reopening of the Opera has come as the crowning feature of French "war music." This took place December 9th, and may be looked upon as the last in a long series of steps by which since the first days of the war, when not even piano playing was permitted in Paris, French musical organizations have gradually resumed a large portion of their former activity. A very interesting gala "Representation Russe" is to take place on December 29th, for the benefit of the British Red Cross. Under the baton of the composer Serge Diaghilew's ballet will present Igor Stravinsky's "Oiseau de Feu." The program also includes "Scheherazade" and the "Danses Polovtsiennes" from Borodine's "Prince Igor."

Let us look a minute at the music publishers, that most important field of musical activity. Here again, though the situation is peculiar, we find that the war has not been able to wither their operations. Unfortunately as far as the bringing out of new music is concerned, there has been almost nothing until lately. Now we have a new pianoforte trio by Maurice Ravel and a sonata for 'cello and piano, the first of a set of six for various instruments, by Debussy. But in spite of this paucity of new publications French music printers are working overtime and the windows of French music stores are full of new music on which the ink is scarcely dry. What means all this activity and what is all this new music? It is one of the ways in which the Allies are trying to beat Germany, and this new music consists of French editions of the classics on which Germany has hitherto held almost a monopoly.

There are several of these. The most comprehensive and interesting is that of Durand and Fils. A large number of their volumes have already appeared. Their significant feature is that they have not been edited by the usual ragged musical hacks, such as those who make the frightful English translations of the German songs in the Peters edition, for instance, but the editors are the most capable of the modern French composers, who, for reasons largely patriotic, have given their aid. Thus we find the Beethoven pianosonatas edited by Paul Dukas, a man, by the way, who never does anything hastily or carelessly; the complete works of Chopin edited by Claude Debussy, a Roger Ducasse edition of Schubert, a Saint-Saëns edition of Mozart, a Fauré edition of Schumann, complete piano works of Mendelssohn edited by Maurice Ravel, a Ropartz edition of Haendel, and so forth. The work is a really monumental one,

and new volumes are constantly being added. Beautifully engraved and printed and put on the market at a very moderate price it is bound to make the German editors look to their laurels even in neutral countries where they have been long established.

On the whole, then, we may say that the French situation of the moment, outwardly and visibly, is remarkably promising. The war has not only not succeeded in causing a halt in French musical activities, but from the ending of the first days of confusion they have been steadily bettering their position, although the enemy is still only a few hours' taxi-ride from Paris. Apparently the cessation of hostilities is all that is necessary to set almost the entire machinery of French music in full motion once more.

But what of the other factor, the general economic situation? Will its silent pressure produce a weary period of musical stagnation in France after the war? Here we are dealing with a big question which it is difficult to answer accurately. It is only too true that the drain on the resources of the French people caused by the war has been frightful. It is only too true that she has already rolled up a vast debt on most of which she has yet to pay the first coupon. The enemy is in possession of one of the richest portions of her territory, the increased burden of taxation which must inevitably come sooner or later has been thus far postponed, and many other disastrous symptoms of changed economic conditions, due to the war, have not yet begun to make their appearance. Nevertheless, so vast are the resources of the French stocking that the acute pinch of distress has not yet made itself felt. After a year and a half of war, theaters, operas, and concerts are still well attended and expensive seats are as much in demand as ever. There seems to have yet been no cut down on luxuries, such as music lessons for the children; and, judging from the protests over the shortage of taxicabs, there has yet been no general decision to economize and walk. Cafés and tea rooms are everywhere crowded, and all signs force one to the conclusion that the French are living about as comfortably as usual.

Accordingly, if peace were declared tomorrow, or within a reasonable time, French musical life would be able to pick up almost immediately, not a great deal the worse for its experience; injured, one might say, neither in its personnel nor in its financial backing. Should the war, however, continue to drag on for two or three more weary years at the present fearful rate of expenditure, it is bound to prove too much of a strain even for the Gibraltar-like structure of French economics, and French music, like the other features of French life, must suffer in the years of depression that will follow.

Various Notes

At the University of Illinois, Urbana, Ill., on June 22d, was held what is probably the first conference on record devoted to a consideration of Community Music. It was a part of a Better Community Conference which was organized under the auspices of the University, and whose scope was state wide. The Director of the School of Music of the University presided, and the following topics were discussed:

"Community Music: Religious, Patriotic, and in the Home." W. D. Armstrong, Alton.

"Music as a Civic Factor." Kenneth A. Bradley, Director Bush Conservatory of Music, Chicago.

"Music Study for a Better Community."
O. R. Skinner, Director Skinner School of Music, Bloomington.
M. L. Swartout, Director Millikin Conservatory of Music, Decatur.
Henry V. Stearns, Director of Music, Illinois Women's College, Jacksonville.

About forty were in attendance, and at the close of the discussion an organization was formed, with Mr. J. Lawrence Erb, Director of the School of Music, University of Illinois, as chairman. Mr. Kenneth Bradley, Director of the Bush Conservatory of Music, Chicago, was delegated to extend the greetings of the conference to the Illinois State Music Teachers' Association, and to make a report to that body at its next meeting. In addition to the papers named above, Prof. Elias Bredin, Director of the Department of Music, Eureka College, Eureka, read a most illuminating paper on the Community Music Festival, in another of the sections. The papers were highly illuminating, and showed a breadth of acquaintance with the subject which augurs well for the future of the conference. Plans will be formulated in the near future for the next meeting.

The next meeting of the Music Teachers' National Association will be held in New York City. The sessions will extend from Wednesday morning, Dec. 27th, to Friday afternoon, Dec. 29th. They will be held in Rumford Hall, No. 50 East 41st Street, a singularly attractive and comfortable hall about midway between the Public Library and the Grand Central Station. This hall is well known to musical people in New York, as it is often used for special recitals and for the rehearsals of more than one of the prominent musical societies.

The official Hotel Headquarters will be at the Murray Hill Hotel, which occupies the block on Park Avenue between 40th and 41st Streets. The Hotel and the Hall are only a few steps apart. There are many other fine hotels in the immediate neighborhood.

The annual meeting of the Oliver Ditson Society for the Relief of Needy Musicians was held at the residence of the late Oliver Ditson, 233 Commonwealth Ave., Boston, May 26, 1916. The following officers

were elected: President, Arthur Foote; Vice-President, Charles H. Ditson; Secretary, Arthur R. Smith; Trustees, Arthur Foote, A. Parker Browne, G. W. Chadwick.

As usual, a large number of cases of destitution have been assisted during the past year. Application may be made to any of the above officers. Address care Arthur R. Smith, 88 Summer St., Boston.

The twenty-sixth annual celebration of the American Organ Players' Club was held on Tuesday, June 23d in Estey Hall, Philadelphia.

The following officers were elected for the ensuing year: President, John M'E. Ward; Vice-President, Henry S. Fry; Secretary, Bertram P. Ulmer; Treasurer, Herbert S. Drew; Librarian, Laura Wood-Grebe. Directors: Frederick Maxson, Rollo F. Maitland, Uselma C. Smith, Stanley T. Reiff, and Jas. C. Warhurst.

The report of the Executive Committee is always an interesting document of which we print the following resumé: Bach received 11 renditions: Fugue in D major, 4 times (once with Prelude); Prelude and Fugue, B minor, 2 times; Fugue, E flat; Fugue *à-la-gigue*; Prelude and Fugue in C; Fantasia, C minor; Prelude and Fugue, E minor (wedge); each once.

Twenty-four original compositions by members of the Club were played: Kinder, 7, Maxson, 5; Reiff, 4; Fry, 3; Wadlow, Morgan, Maitland, Porter, Ward, Wood, and Crozier, each 1. Nineteen recitals were played in this Series.

The Second Series comprised seventeen recitals. Bach again heads the list with 11 performances as follows: Toccata and Fugue, D minor twice; Prelude and Fugue, B minor; Fugue C major; Air from Suite in D; Prelude E flat; Gavotte from Sixth 'Cello Sonata; Passacaglia in C; Prelude and Fugue in C; Fugue in *gigue* form, each once. Twelve original compositions, vocal and organ, by Club members were played.

The entertainment was "anti-serious" and participated in by H. S. Fry, Stanley Reiff, Percy C. Miller, Harry Banks, and Rollo Maitland.

The honor guest was Mark Andrews, who played and sang some of his monologues to the approval of a hilarious audience that packed the hall. Refreshments were served by the Club officers. Four candidates passed the required examination and were elected to active membership.

"The Soul Triumphant," by H. R. Shelley, was presented June 18th by the Nyack Arts Club, Nyack, N. Y., under the direction of H. P. Noll, conductor. Mr. Shelley, the composer was at the organ.

The Pittsburgh Musical Institute presented June 5th. Wagner's drama "Siegfried." Mr. C. N. Boyd, director, told the story and the excerpts were played by Mr. D. Russell and Mr. W. H. Oetting.

The following program was presented June 9th, by the Lyric Club. Charles City, Ia., F. Parker, director: "The Elves," Bornschein; "O Happy Sleep," Woodman; "A Masquerade," Barbour; "The Heart's County," "The Cock Shall Crow," "Go, Lovely Rose," and "Don't Care," Carpenter; "The Lake of the Dismal Swamp," Matthews; "The City of Joy," Deems Taylor; "The Foolish Virgins," Kernochan.

Reviews of New Music

The Organ Works of John Sebastian Bach. Book XV. The Little Organ Book. Edited by Ivor Atkins, with an introduction by Ernest Newman.
London: Novello & Co., Ltd.; The H. W. Gray Co., New York.

M. Widor, in his preface to Schweitzer's "J. S. Bach," speaking of the Chorale Preludes, mentions the difficulty he had in understanding certain passages. He felt that on one page Bach was writing absolute music, and on the next appeared to be expressing something in the nature of a program. Asking Schweitzer how one was to know what idea lay behind such passages, he was told that a knowledge of the words of the hymns would make all clear.

Many an English organist must have found himself in the same difficulty. He was probably well aware of the beauty of the Preludes, but yet felt that somehow he had not got at the true inwardness of the music. How could he, without a key? In many cases the chorale melody was so hidden by arabesques as to be all but indistinguishable, and generally there was no more than a German title to help the player to get at the idea that seemed to be at the back of the music.

There can be no greater testimony to the intrinsic beauty of these works of Bach than the fact that in spite of this ignorance of the melodies and the texts from which the Preludes usually derive their poetic bases, many of our organists have long since placed them among music which, by reason of a rare combination of technical finish, expressiveness, and intimate nature, is for the most part outside the sphere of criticism. The growth of this appreciation of the Chorale Preludes will receive a decided impetus from the new Edition which Messrs. Novello are bringing out, the first volume of which lies before us.

It may be said at once that it is exactly what organists have required, but have so far been unable to obtain, either at home or from abroad,—a carefully edited version of the Preludes, with each number preceded by the chorale melody which it treats, and a verse of the hymn to which it was most frequently sung, the text being given in German and English. The harmonization of the melodies in all but a few cases is by Bach, and is chiefly from the Cantatas. The translations are from standard sources, the majority being from the pen of Caroline Winckworth. There are also some quaint specimens from "Gude and Godly Ballates" (1568) and Bishop Coverdale's 'Goostly Psalmes and Spiritualle Songes" of about the same date, while the Rev. G. R. Woodward's valuable collection, "Songs of Syon," has of course been drawn on. The editor, save in one instance, has adopted the Bach Society version of the music, and retains also Bach's grouping of the notes, even though this is at times contrary to modern custom. There is much in his contention that the original grouping often serves as a valuable clue to the phrasing. In the absence of authoritative slurring, it certainly seems advisable to hold fast to anything which may take its place. Most organists, too, will agree with Mr. Atkins that "these little Preludes should be printed without the customary network of phrase-marks." What have some of us not suffered from certain German editions, wherein the editor, with Teutonic thoroughness, has divided and sub-divided the phrases, with slurs within slurs, and dots cast round as if from a pepper-pot! After all, the Preludes are mostly constructed on short figures, the phrasing of which is obvious. Mr. Atkins has therefore contented himself with a dot to signify the release of the finger at the end of a phrase, or a short upright line in cases where the break should be more pronounced, and a comma at the end of each line of the choral in certain cases where the player might be likely unintentionally to tie the final note. He has also retained the old use of the pause in this connection. The registration suggested is invariably excellent, and the editor has done well to point out in his prefatory remarks on the subject, that many of the Preludes sound equally well loud or soft, and lend themselves to great variety of treatment. In this, as in other respects, Mr. Atkins is particularly to be commended for not having unduly dotted the "i's" and crossed the "t's." Bach has suffered a good deal from over-editing.

Mr. Ernest Newman contributes a long Introduction which is an important addition to the literature of the subject. It is in three parts, the first being historical, the second dealing with the various forms used by Bach, and the third with the poetical, pictorial, and symbolical

side of the works. We note, by the by, a slight difference between him and the editor on a small point. Mr. Newman says that "for a full understanding of the Preludes, it is necessary to be acquainted not only with the chorale melody and Bach's form, but with *the whole* of the words of the hymns." (The italics are his.) Mr. Atkins admits that "the ideal course would have been to have given the hymns in their entirety," but says that this course was impossible owing to the great length of some of them. "Fortunately, however," he goes on, "as with English hymns, the first verse gives a very fair idea of the drift of the hymn." As Mr. Newman quotes some striking instances of the first verse being misleading, it seems a pity that a compromise was not effected in such cases by printing the verses that mattered most.

Mr. Newman does not dwell unduly on the pictorial side of the Preludes. He draws attention to a few of the more striking examples, and refers the reader to the pages of Schweitzer and Pirro for fuller particulars.

It may be questioned whether this feature of the Chorale Preludes was so much lost sight of by Spitta or Mosewius as is generally supposed. Mr. Newman says that Spitta "was unable or unwilling to see many illustrations of it that are patent enough to us," and that Mosewius, "though insisting strongly on it, . . . failed to see that what was true of the vocal music was true of the instrumental works also." It may be suggested that Spitta did not dwell on the point because it was too obvious (even for him), and that Mosewius drew attention to the tone-painting in the vocal works because its presence there was somewhat of an innovation, whereas in the organ works it was a convention. Mr. Newman quotes Ziegler, one of Bach's pupils, as saying that "his master always urged on him the importance of playing the Chorales not merely as music but 'according to the tenor of the words.'"

Many of Bach's predecessors and contemporaries wrote Chorale Preludes in which the tone-painting is as obvious as that of John Sebastian himself. In his Prelude on "Vom Himmel kam der Engel Schaar," and in certain settings of "Vom Himmel hoch," Bach employs scale-passages to depict the angelic flights. Buttstedt (1666–1727) uses the same material in dealing with the subject,—indeed, the opening and closing passages of his Prelude on "Vom Himmel kam" is perhaps more successful pictorially than Bach's. Hanff (1630–1706), Lubeck (1654–1740), Tunder (1614–67), Walther (1684–1748), and others, wrote Preludes in which attempts to illustrate the words are obvious, and sometimes surprisingly successful. Occasionally they wrote sets of Variations dealing with the sentiments of the verses in order. Even Pachelbel at times forsook the somewhat mechanical form that bears his name, and became descriptive. (See, as perhaps the best example, his delicious little piece on "Vom Himmel hoch," wherein he treats the pastoral side of Christmas.)

John Caspar Vogler (1697–1765) wrote a long Prelude on the Passion Chorale, "Jesu Leiden, Pein und Tod," which in idiom, richness of arabesque, and intensity of expression, recalls so strongly Bach's "O Mensch, bewein," that it is actually included in some editions of Bach, and ascribed to him. We mention these examples, because it seems to us that there is a tendency to regard Bach as having done something new in writing tone-pictures, whereas he merely did better what others had done before him. But after all, the tone-painting is a detail that may be—and often is—too much insisted on, with the result that occasionally the music is regarded as describing physical rather than psychical states. It is as examples of intimate expressions of moods that these pieces make their final and lasting appeal. On this aspect of them we cannot do better than quote the words with which Mr. Newman ends his Introduction:

> "It is along the converging lines of the poetry and the music of these Preludes that the reverent student of them will work. The closer his familiarity with them, the more he will be amazed both at the emotional heights and depths of this great nature and at the incomparable skill and resource of the musician. 'With this key,' said Wordsworth of the sonnet, 'Shakespeare unlocked his heart.' The Chorale Preludes are the key to the very heart of Bach. If everything else of his were lost, from them we could reconstruct him in all his pathos and almost all his grandeur."

We believe that this edition, from a musical and literary point of view, as well as on account of its convenient arrangement and comprehensive nature, will be regarded as one of the most valuable contributions to the organists' library that have appeared for some years.

THERE is a slump in Futurist music in the belligerent countries just now, but in America stock seems to be rising. Leo Ornstein is well to the fore with recitals and new compositions, and Edgard Varese has arrived in New York from Paris, and is planning a series of concerts of ultra-modern music. Some of us who may have difficulty in understanding what these young men would be at will find all made clear by the following remark of Mr Varese:—

> "My conclusion is that the musical art is endeavouring to purge itself of its pictorial or descriptive side, to express a psychic state proper to the individual projecting into space the time in which it was conceived."

So now you know. But the Futurist composer is likely to have his nose put out of joint by Mr. Isador Berger, who has just been expressing his psychic state by writing Abstractist music. Abstractist music is merely the expression in sound of Abstractist pictures. Abstractist pictures are an attempt to represent ideas without form. Mr. Berger has been explaining how the idea came to him. He stood watching the faces of the people who looked at the pictures, and noticed that nine out of ten, standing before a given picture, wore the same expression. Aengle's "Cosmic Spectra" made them thoughtful, at Phillips's "Moods" they wore a look of dissatisfaction; at Carlsen's "Wedding March" they brightened up (as might be expected); yet, says Mr. Berger, there were no pictures there, simply a riot of line and colour. What could be more natural than to set these riots to music, using bright instruments to represent bright colours, sombre to represent sombre, and so on. No sooner said than done. In "Moods" nothing was resolved, the colours being a mass of dots and lines, however looked at, "and the eye could not gaze at any one part of the picture without being drawn aside to some other part," the effect being to irritate the beholder, as might well be the case. In Mr. Berger's orchestration of "Moods" nothing is resolved. He starts off with two dominant seventh chords,—not, it seems to me, a particularly up-to-date proceeding, since Beethoven began his first symphony in much the same way, and old Bach had long before kicked off with a chord of the added sixth. Berger, however, improves on these out-of-date composers by leaving his chords unresolved, the oboe taking up its parable with a plaintive melody "like a lost child." The melody, we are told, does not resolve (how should it?) but "collides with the more sombre instruments, and there is no logical sequence to the ensuing chords. The cacophonous result does indeed accomplish its object, namely it leaves the hearer dissatisfied,"—which I can quite understand, indeed it is the only point on which one feels clear.

Musical Opinion.

Ecclesiastical Music

EDITED BY

G. EDWARD STUBBS, MUS. DOC.

WE have referred, in a previous issue, to the persistent demands that find voice in English journals, regarding alterations in the services of Morning and Evening Prayer. The following defense of these services in their present form we quote from a contributor to the *Guardian* (London).

"The attacks upon Matins and Evensong now being made recall to my mind the words of a certain Roman priest who, like myself, had seceded from the Church of England. On the occasion to which I refer I was paying him a visit in Rome, and we were discussing the merits and demerits of the services of the branch of the Church we had left, and comparing them with those of the Communion to which we belonged. His remarks were not quite what I expected to hear, and his almost plaintive murmur, 'We have nothing that can take the place of the Anglican Evensong,' staggered me at the time, as the Roman services were still comparatively new to me, and their novelty prevented one from seeing their defects. But as he went on to dilate upon the flimsiness of the Roman services—the Mass, of course, excepted—the merits of the Anglican Evensong shone out and have continued to shine more brightly for me. Neither Benediction nor Vespers can supply the place of Evensong; for, whatever the defects of the sermon may be, or if there be no sermon, there are the two substantial Lessons to meditate upon, as well as the Psalms for the day. It is therefore not the fault of the service if we go away empty, but the fault of our education, which has produced a frame of mind and a condition of heart which is unable to appreciate it.

"When men of sound judgment and common sense range themselves on opposite sides in discussing a question like the one referred to, we may be certain that the truth lies somewhere between them. The framers of Matins and Evensong were well aware of this, and these services are what they were intended to be—viz., helps to public worship and meditation, freed from the faults of Rome as well as from the defects of Dissent."

Most of our readers are probably out of sympathy with those (not only in England but here also) who would change the Prayer Book. The above, coming from an Anglo-Roman source, is peculiarly interesting.

IN one of his recent papers on church music, Sir Frederick Bridge intimates that the chanting of the Psalms is better now than it used to be; but he deplores the custom of using a high pitch for the choral responses. He says:

"In many of the country cathedrals forty or fifty years ago I have heard the daily service rendered often by a very small staff, yet with reverence and taste. As to chanting the Psalms, seventy years ago I suppose the only pointed Psalter was the one by Janes, of Ely. Now we have abundant choice, and it must be acknowledged that much more attention is given to this part of the service and to the Responses than was formerly the case. I may venture upon one remark with regard to the Responses. These are so much more devotional when taken at a low pitch, and I am convinced that a low note also for intoning—say G, or even F, if it can be maintained—would do much to make this vexed point more acceptable to congregations. One hears the Prayers sometimes almost shrieked on a very high A, or even B, and how this can be reconciled with the direction to say the Confession in a 'humble voice' I cannot understand."

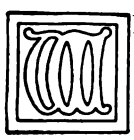
The unaccompanied type of service has one drawback that is serious—it places the choir entirely at the mercy of the cantor. Organists who keep their choristers in a high condition of vocal training dislike to "give notes" (as the expression is) on the organ. They expect the priest to exercise a reasonable amount of common sense, and they take it for granted that he will avoid extremes of pitch.

It is inartistic to "pull up" the precentor every now and then by announcing the note he should take, when he himself should be guided by the context, and should be able to do the right thing in the right place without any prompting from the organ.

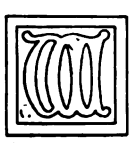
Unaccompanied services are far more common in England than they are here, and it is probable that what Sir Joseph Bridge complains about is (to a large extent) due to musical incompetence on the part of the clergy.

If the "Ely Confession" and the "Tallis Festal Responses" were to be done away with entirely, or used only for special occasions, there would be a great gain in the devotional character of the choral service. But so strong is the force of habit, and so accustomed have clergymen and congregations become to the wrong use of these settings, reform seems to be almost hopeless, no matter how vigorously it may he urged by organists.

So it is quite likely that we shall continue to hear "shrieking on high A," to quote the Abbey organist, until the millennium.



E wonder how many American organists are acquainted with the Janes pointing of the Psalms. However clumsy that system may appear in comparison with "modern" pointing, it was at all events free from complexity. This is more than can be said of a certain pointing that is now in almost universal use. Before the time of the Ely organist choristers had to depend upon memory in dealing with the words between the recitation and the colon. In cathedral choirs, daily services and daily rehearsals minimized the danger of mistakes. But in parish churches, where week-day choral services were the exception and not the rule, the chanting of the Psalms must have been a hazardous undertaking.



E are now living in an "age of systems" so to speak. Not only are there a great many different "Psalters" in the market, but there are three or four new ones on the stocks, and shortly to be launched. We are so often requested to recommend the "best" we cannot resist the temptation of quoting the following from *Musical Opinion:*

"The most frequently asked question asked of the unfortunate writer of these notes is 'What do you consider is the best Psalter?' This persistent staggerer most often comes from colleagues who do not state what their point of view is, whether Anglican or Gregorian. So that, rather than recommend the 'Barless' to a plainsong church or the 'New Helmore' to an inveterate Anglican place of worship, I have adopted an unvarying formula in reply to all queries of this kind. It is: 'Ask your vicar; he probably knows more about these things than any mere musician!' The result of this course (which, as a time-saving device, I have had printed on a postcard) is that I have acquired the reputation of being a satiric anti-clerical whose views on most things are necessarily suspect.

"This is really most unkind. All I want to do is to avoid friction. I have never yet had anything to do with a church where I have had, or any predecessor or successor of mine has had, the slightest voice in choosing the Psalter. It is true that I have had only three church appointments in twenty years, so that my own experience may not be normal, but I have consulted a good many of my *confrères* from time to time, and they all tell me the same thing,—namely that they have all found one or other of the standard Psalters in use and have never been given any opportunity for changing it. So that what I am going to write now is intended to be passed on to the reverend clergy of this realm in case they should ever require information on a subject which lies within their province (apparently) to decide upon.

"If you are content with the traditional or meditative method, in which the music is innocuous, rather than illustrative, and where the words color the music, then the nearer you get to the old cathedral tradition the better (I am now leaving plainsong out of account, for the moment). I believe the real cathedral tradition was very free in the matter of rhythm and very beautiful in effect. It grew up apart from pointed books and was crystallized by the daily use of singers who knew the words of the Psalms practically by heart. But the 'Cathedral Psalter,' in its inception, was a smart title rather than an accurate one, and I believe that half a century ago the feeblest provincial cathedral choir would have been ashamed of 'imaginary bars' or any other devices of the same kind.

"It is possible that the actual results of the old cathedral tradition were incapable of exact transcription into printed form. Probably they were set down most approximately by Elvey, and again in the Psalter prepared

for Wells Cathedral by Mr. Lavington. They exist also in 'The Sudbury Psalter' and I believe that the most perfect type of meditative Anglican chanting could probably be secured by the choirmaster who first assimilated the general contents of these three books, then studied the accents in Dr. Hopkins's 'Temple Psalter,' and finally pointed some large type Prayer Books, marking just the syllable on which the reciting note is left, and leaving the rest to fate. No doubt such advice as this seems somewhat inconclusive, but then Anglican chanting is not yet a settled art, and it suffers from being too much in the hands of the doctrinaire theorist."

THE honorary degree of Doctor of Music was conferred upon Mr. Miles Farrow, organist of St. John's Cathedral, by the University of Pittsburgh, Pa., at the recent commencement exercises held on the 14th of June. Although not as well known in the East as some of our nearby colleges, the University of Pittsburgh is a very old institution, dating back to 1787.

We extend our hearty congratulations to Mr. Farrow.

NEW YORK choirmasters have not forgotten the remarkable concerts given some years ago in Carnegie Hall by the Mendelssohn Choir of Toronto. It was conceded at that time that no such singing had ever been heard in this city. In view of the European war, and the active part Canada has taken in it, the following account of a recent concert, written by a correspondent of the *Musical Times*, is of peculiar interest:

"A great number of the men have gone overseas to fight for their King and country, and although the male-voice section had been reduced through war contingencies, the whole choir numbered 220 voices, and its singing was as beautiful as ever, combining that finish and detail one is accustomed to hear at the great musical competitions in the Old Land. The sopranos were brilliantly clear and chaste; the contraltos had a rich mellow quality; the tenors were always sweet and refined; and the basses had that wonderful diapason rounded tone that gives the solid and majestic support so essential in *a cappella* singing.

"Although I have been privileged for years to hear the finest performances at the English musical festival competitions, I am bound to say that never has it been my good fortune to hear anything more refined and finished than the work done by the Mendelssohn Choir.

"Dr. Vogt is certainly one of the greatest choral conductors of this century, and you have only to see him at work, and hear the wonderful effects that he secures from his choristers, to realize this. He is full of personal magnetism, and secures the interpretation of his fine ideas with the ease of a magician. He is a great personality, a diplomat in the highest sense, gentle and winsome, yet firm, and possesses the great gifts of authority and command which secure obedience through the channels of love and respect.

"The tone of the Choir is wonderful—it is so refined, pure, and liquid. The *ff's* are distinguished by an absence of anything coarse, and the piling up of a great volume of resonant tone is almost 'oceanic' in power, yet always pure and solid. The *pp's* are soft, fine, and very velvety, always retaining a phenomenal purity, even to the faintest echo. The *mf's* also impressed me 'very much'—there was a warmness and plasticity in the tone, giving the listener a feeling that any conceivable expansion or contraction could be executed at will, and such was undoubtedly the case, for I have never before heard such 'real' crescendos and diminuendos. The shading was an outstanding feature in the performances, and the colors used were certainly wonderfully blended and tastefully laid on by the master musician conducting."

A PROMINENT editorial has just appeared in the *Church Times* (London) giving rather a gloomy account of music as it is rendered to-day by English village choirs.

It is rather difficult to draw the line between small parishes and village churches. If the following onslaught, which we give only in part for lack of space, represents the true condition of things, it does not speak well for a country that has enjoyed the advantages of centuries of musical growth.

England is a very small place, about the

size of one of our "medium" states. The smaller towns and villages are not more than a few miles from famous centers of musical influence—of which there are over a hundred, including Cathedrals, Collegiate Chapels, and large parish churches. One would think that much influence in a little space would count for something. But we read:

"When Longfellow's village blacksmith heard his daughter's voice in the choir it seemed to him like her mother's voice singing in Paradise, and, the poet adds, with his hard, rough hand he wiped a tear out of his eyes. Not having been in America, we have no knowledge of the quality of the village maiden's vocal performance, but the country which has given us the American organ is scarcely likely to be prolific of good singing. It is more probable that, under stress of emotion, the blacksmith's parental pride took the place of the musical sense, causing him to overlook any defects of voice-production. Here, in England, it is the blacksmith's son who is heard in the choir, and perhaps the blacksmith himself, if he happens to be a harmonious one. And here again there is too often something for tears, something to wail and knock the breast. But they are tears of self-pity that every one had to endure such frightfulness.

"It happens sometimes, but less frequently than could be desired, that a priest is a competent musician, with a knowledge of what is best in Church music and with an understanding of the possibilities of the human voice. Such a man, appointed to a country benefice, will have to suffer, until such time as he can effect a cure, unutterable pain whenever the Church offices are sung by the well-meaning but incompetent men and boys composing the village choir. Under the existing system the people have grown up accustomed to a state of musical things that is simply torture to a sensitive mind and ear. The organ to begin with, if there is one, is coarse of tone, its pipes made of cheap metal, its stops ill-balanced, and, as often as not, it is more or less out of tune. Or it may be that the instrumental accompaniment is supplied by a harmonium, better named by one who had suffered from its infliction, the nasal organ. The curious thing about this unhappy invention is that any one who can grope his way about a piano is assumed to be able to play the harmonium with ease, whereas it is an instrument that only very few people can play. A foolish tradition, not an old one, but old enough to have become deep-rooted, requires that everything that is musically rendered in choirs and places where they sing must be rendered in the country church in cathedral fashion, so that Matins and Evensong, the two offices to which another bad tradition gives the chief importance, are choral throughout. The Psalms and Canticles, prose-poems which demand the utmost care and intelligence in those who recite them, are scrambled through with no attention to their meaning or beauty, for the simple reason that so much and so difficult chanting is beyond the powers of any but a thoroughly trained choir. Moreover, the Anglican chant, depending as it does on harmonic rather than melodic effect, has to be sung in parts by a scratch team of vocalists, no one group of whom is equal to the work put upon it. The reciting notes are often far too high; the tenor part occasionally soars to levels difficult for the average tenor choirman to reach; the alto is considered practically negligible, and, as for the bass, that part being, as a matter of course, undertaken by any one who cannot get quite so high as the so-called tenors can, the *ensemble* is pitifully bad. When to this are added the stark and ugly melodies of the chants, the unskilled accompanying, the unintelligent recitation, the faulty voice-production of men and boys, and the false taste in the choice of hymns and hymn-tunes, we get a combination of horrors enough to set any musical persons longing for an absolutely plain service."

Perhaps the picture has been too highly colored. We hope so. If it is "true to nature" the only remedy is to abolish the choirs, organists, and organs!

DR. ARTHUR HENRY MESSITER, who was organist and choirmaster of Trinity Church from 1866 to 1897 died on July 2d, in his eighty-third year. An account of his life will be given in a future issue.

J. WARREN ANDREWS, A.G.O., Warden — S. LEWIS ELMER, F.A.G.O., Sub-Warden
HAROLD V. MILLIGAN, F.A.G.O., Gen.Sec. — VICTOR BAIER, Mus. Doc., A.G.O., Gen. Treas.

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UNITED STATES AND CANADA

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GENERAL OFFICE, 90 TRINITY PLACE, NEW YORK

Headquarters

Those present at the regular meeting of the Council in New York, Monday, June 26th, were: Warden Andrews, Dr. Baier, Messrs. Milligan, Buhrman, Coombs, Demarest, Hedden, Schlieder. Routine business was transacted. The Examination Committee Chairman, Mr. Hedden reported ninety-one candidates examined in nineteen examination centers. Miles I'A. Martin was elected to fill the unexpired term of Philip James whose resignation from the Council was accepted with regrets. David McK. Williams was elected to fill the unexpired term of Clement R. Gale. Rev. Dr. Charles S. Hutchinson, Philadelphia, Mrs. Stearns and Messrs Berry and Wilson of Cincinnati were elected Honorary Associates. T. Scott Buhrman was added to the Console Committee.

Chairman Warren R. Hedden reported the names of 64 candidates who passed the 1916 examinations and they were elected, as follows:

FELLOWS

Hope Leroy Baumgartner, Mus.B., Savannah, Ga.
Conrad E. Forsberg, Erie, Pa.
Ezra Harold Geer, A.M., Mus.B., Vassar College, Poughkeepsie, N. Y.
Herbert John Jenny, Lexington, Ky.
Walter Keller, Mus. Doc., Chicago, Ill.
Daniel Joseph Murphy, Scranton, Pa.
Hugh McKinnon, New York, N. Y.
Wilson T. Moog, Mus.B., Northampton, Mass.
Miles I'Anson Martin, New York, N. Y.
Neille Odell Rowe, Wooster, O.
Charles Sanford Skilton, B.A., Lawrence, Kan.
Mrs. Edith R. Smith, Redlands, Cal.
Mrs. Estelle D. Swift, Berkeley, Cal.
Carl Paige Wood, Vassar College, Poughkeepsie, N. Y.

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Sidney C. Durst, Cincinnati, O.
Frank J. Doorley, Sidney, O.
C. W. Dieckmann, Decatur, Ga.
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William R. Davis, Millbrook, N. Y
Karl H. Eschman, A.M., Dennison University, Granville, O.
Roy S. Greenough, New York State School for the Blind, Batavia, N. Y.
Hugo P. Goodwin, Chicago, Ill.
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George Gansz, Philadelphia, Pa.
C. Arthur Hackney, Unionville, Conn.
Miss Violet Hernandez, Waltham, Mass.
Walter Edward Howe, Norfolk, Va.
Charles E. Hall, Brooklyn, N. Y.
Miss Jeannette Hart Howe, Natick, Mass.
Miss Dorothy Hutchins, Toledo, O.
Llewellyn Jones, Scranton, Pa.
Wesley Krehbiel Kuhnle, Los Angeles, Cal.
Oliver H. Kleinschmidt, St. Louis, Mo.
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Miss Pearl I. Malsfaey, Los Angeles, Cal.
Miss Ruth Muzzy, San Francisco, Cal.
E. Willis Pritchard, Owego, Tioga Co., N. Y.
Miss Laura Bell Parkin, Youngstown, O.
Homer F. Rebert, Franklin and Marshall Academy, Lancaster, Pa.
J. Alfred Schehl, Cincinnati, O.
Miss Edith Elgar Sackett, Highwood, N. J.
Richard G. Stock, Jersey City, N. J.
Mrs. Blanche M. Sencindiver, Catonsville, Md.
Adolph Steuterman, New York, N. Y.
Mrs. J. L. Van Name, Mariner's Harbor, S. I., N. Y.
John Boynton Wilson, B.A., Washington, D. C.
Homer Emerson Williams, New York, N. Y.
Charles J. Young, Cincinnati, O.
John Yoakley, Cincinnati, O.

VIRGINIA CHAPTER

The annual meeting of the Chapter was held on May 27th, at the Jefferson Hotel, Richmond.

The meeting and election of officers took place at 12 noon. At 1 P.M. a luncheon was served in a private dining-room of the hotel.

The following officers were elected:

Dean, Wm. H. Jones, A.A.G.O., Norfolk.
Sub-Dean, W. Henry Baker, Richmond.
Secretary, Miss Bessie Marsden, Norfolk.
Treasurer, Mrs. Leslie F. Watson, A.A.G.O., Richmond.
Librarian, Miss Jessie T. Brewer, A.A.G.O., Danville.
Auditor, Mr. F. Flaxington Harker, A.R.C.O., Richmond.
Registrar, W. E. Howe, A.A.G.O., Norfolk.
Exec. Comm., Mr. Leslie F. Watson, A.A.G.O., Richmond.
Mr. Ernest H. Cosby, A.A.G.O., "
Mr. Louis E. Weitzel, Richmond.

WESTERN NEW YORK CHAPTER

The annual meeting of the Chapter was held June 28th, at the home of Dr. and Mrs. O. M. Myers, at Pittsford, where members and guests were entertained at dinner. Headquarters of the Chapter is in Rochester.

Officers were elected as follows:

Dean, Walter Henry Carter.
Sub-Dean, Norman Nairn.
Secretary, Mrs. Wallace Miller.
Treasurer, Miss Lucy McMillan.
Registrar, Miss Gertrude Miller.
Auditors, I. J. Perduyn.
Elmer Fisher.
Exec. Comm., Mrs. Jeannette G. Fuller, Rochester.
Miss Alice C. Wysard, Rochester.
George E. Fisher, Rochester.

Other Executive members who hold over are:

Miss Louise Newman.
Fred C. Lee, Rochester.
Elliott C. Irvin, Rochester.
William Irving Lyon, Batavia.
George Parker, Syracuse.
Emil Keuchen, Buffalo.

Plans for next season include a series of recitals by out-of-town organists and the usual guild church services, while local organists will give recitals in various towns in Western New York.

CENTRAL NEW YORK CHAPTER

Friday evening, June 2, 1916, Miss Julia Etta Broughton, Sub-Dean of the Chapter gave the inaugural recital on the pipe organ recently installed in the new Methodist Episcopal Church, Canajoharie, N. Y., by C. E. Morey of Utica, N. Y. She was assisted by W. Scott Murtfeldt, violinist, of Syracuse, and Florence Hallett Forte, soprano and choir director of the church.

MISSOURI CHAPTER

The Chapter closed its season with the annual guest-evening and *al fresco* dinner on the evening of May 29th. Interesting talks were given by the members present upon the work of the Chapter during the past year and its mission for the future betterment of the organists' standing.

Church Notes

The following were included in the service lists for June, at Grace Church, Utica, N. Y., De Witt C. Garretson, O. & C.: "Communion in C," Tours; "King All-glorious," Barnby; "Evening in E flat," Parker; "The Day is Gently Sinking to a Close," James; "I Am Alpha and Omega," Stainer; "Te Deum in E," Parker; "As Pants the Hart," Spohr.

The fourth annual festival service of the combined choirs of St. Ann's Church, Amsterdam, N. Y., and St. John's Church, Johnstown, N. Y., was sung in St. Ann's on Sunday evening, June 11th, and in St. John's on June 18th. As usual, the service consisted of full choral even song and anthems, including Handel's "Hallelujah Chorus." Edward Bevington is Choirmaster and Mrs. G. W. Randall, Organist of the Johnstown Church; Russell Carter is Organist and Choirmaster of the Amsterdam Church. The combined choirs number about seventy voices.

These festival services serve to unite two parishes whose interests have been very close for over a century. Both churches are lineal descendants of old "Queen Anne's Chapel" which stood about three miles west of Amsterdam from 1712 until 1820. It was the first Anglican house of worship west of the Hudson River in New York State. The Johnstown Church was built in 1766, but both churches were served by one rector until 1835 when new St. Ann's was built within the present limits of the city of Amsterdam, and the two existing parishes were formed.

The following concert was presented by the boys and men choir of St. Andrew's Memorial Church, Yonkers, N. Y., under the direction of R. E. H. Terry, O. & C., June 7th. Program: "Glory and Love to the Men of Old" (Faust), Gounod; "Romance," Conti; "Gavotte," Henkel; "Obstination," Fontenaille; "The Land of the Sky-Blue Water," Cadman; "Dark brown is the river," Nevin; "Katrine," Terry; "Drink to me only with thine eyes," English; "All through the night " (Trio), Welsh; "Comin' thro' the Rye," Scotch; "A Miserere," Terry; "My little sweetheart," Terry; "A Southern Lullaby," Terry; "Voices of the woods," Rubinstein-Watson; "Venetian Song," Tosti; "Doan' you?" Terry; "A May Morning," Denza; "Reveries," Terry; "I never knew," Terry; "Which flower I love," Terry; "Hedge roses," Schubert; "Mighty lak' a rose," Nevin; "Barney McCracken," Terry; "At end," Terry; "Mother Machree," Ball; "Tommy Lad," Margetson; "Song of the flag" from "The Knickerbockers," De Koven.

Rossini's "Stabat Mater" was presented June 1st at St. Paul's Church, Milwaukee, Wis., under the direction of W. H. Williamson, Choirmaster.

An evening of music, was presented at the Oceanside Presbyterian Church, June 8th, Prower Symons, Organist, and Mrs. Symons, soprano. Program: "Grand March, from 'Aida,'" Verdi; "Prayer and Cradle Song," Guilmant; "Song to the evening star" from "Tannhaeuser," Wagner; "Pilgrims' Chorus," Wagner; "Hope," Reichardt; "Morning Hymn," Henschel; "Humoreske," Dvorak; "Toccata and Fugue in D minor," Bach; "March Religieuse," Guilmant; "Air du Dauphin," Roeckel; "Mignon," Thomas; "The Lost Chord," Sullivan; "Spring Song," Mendelssohn; "Death of Asa," Grieg; "Serenata," Moszkowski; "Grand Offertoire in D," Batiste.

At the Church of Our Father, Reading, Pa., June 1st, an organ recital and concert was presented by R. C. Evans, O. & C., with the assistance of the choir. Soloists: Miss M. Wagner, soprano; Mrs. L. F. Evans, contralto; Mr. D. W. Heffelfinger, tenor; Mr. C. J. Young, baritone; Mr. D. W. Weidner, bass, and the organist was assisted by Mr. H. Dorwin, violinist, and Mr. J. Geonnitti, harpist. The program included: "Cantilene Nuptiale," Dubois; "Priere and Berceuse," Guilmant; "Prelude and Fugue in E minor," Bach; "By Babylon's wave," Gounod; "Sextet" (Lucia), Donizetti; "Why art thou cast down," Spicker; "Evening bells and cradle song," Macfarlane; "Meditation," Mietzke; "Honor and Arms" (Samson), Handel.

The following concert was presented by the Choral Club of the Madison Avenue Baptist Church of New York, June 27th. Program: "My love's like a red, red rose," Garrett; "Stars of the summer night," Hatton; "From the land of the sky-blue water," Cadman; "Tell her I love her so," De Faye; "A birthday," Cowen; "Absent," Metcalf; "The Spanish serenade," Elgar; "Voices from the woods," Arr. from Rubinstein; "The trumpeter," Dix; "An open secret," Woodman; "An old Scottish lullaby," Arr. by Bantock; "The Erl-king's daughter," Gade; Soloists: Mrs. F. C. Haights, soprano; Miss H. Deighton, contralto; Mr. F. Thomas, tenor; Mr. V. Archibald, bass, and Mr. W. J. Simmons, baritone; W. W. Bross, director.

"The Triumph of the Cross," by H. A. Matthews, was presented June 15th, at the Presbyterian Church, Flemington, N. J., under the direction of Norman Landis, O. & C. Soloists: J. B. Wells, tenor, and E. S. Shaw, bass-baritone.

The following concert was presented by the Choir of the Church of the Redeemer, Morristown, N. J., June 14th, under the direction of Kate Elizabeth Fox. Program: "Spring Song," Pinsuti;" O'er the Meadows," (unacc.) Smith; "Kol Nidrei," Bruch; "Gavotta," Martini; "Day-break." Faning; "Barcarolle," Offenbach; "The Lute Player," Allitsen; "The Trumpeter," Dix; "Farewell in the Desert," Adams; "The long day closes," Sullivan; "Cantilena," Gottermann; "Scherzo," Van Goens; "Herbstblume," Popper; "Weary Wind of the West," (unacc.) Elgar; "As Torrents in Summer," (unacc.) Elgar; "The Lowland," Branscombe; "When you come home," Squire; "Haste to the Fair," Russell; "The Lost Chord," Sullivan. Soloists: Miss F. Christmas, violoncellist; Mr. H. G. Miller, basso.

Suggested Service List for September, 1916

Eleventh Sunday after Trinity, September 3

Te Deum } in G ..... *Armes*
Benedictus }
Jubilate. Chant
Introit, We Love the Place, O God ..... *Stubbs*
Offertory, God came from Teman ..... *Steggall*
Communion Service in G ..... *Armes*
Magnificat } in G ..... *Armes*
Nunc Dimittis }
Anthem, The Path of the Just ..... *Roberts*
Offertory, Lift Thine Eyes ..... *Mendelssohn*

Twelfth Sunday after Trinity, September 10

Te Deum, Benedictus, Jubilate } in G.....*Steggall*
Introit, Lead me, Lord.....*Wesley*
Offertory, The Woods and every Sweet-Smelling Tree.....*West*
Communion Service in D.....*Adlam*
Magnificat, Nunc Dimittis } in G.....*Steggall*
Anthem, Praise the Lord.....*Royle*
Offertory, Abide with me.....*Barnby*

Thirteenth Sunday after Trinity, September 17

Te Deum, Benedictus, Jubilate } in B flat.....*G. J. Bennett*
Introit, Above all Praise.....*Mendelssohn*
Offertory, Blessed be the God.....*Wesley*
Communion Service, in B flat.....*Bennett*
Magnificat, Nunc Dimittis } in B flat.....*Bennett*
Anthem, Praise God in His Holiness.....*Tours*
Offertory, Holiest, Breathe.....*Martin*

St. Matthew, September, 21

Te Deum, Benedictus, Jubilate } in D.....*Field*
Introit, Blessed is the Man.....*Stainer*
Offertory, Awake, awake.....*Stainer*
Communion Service, in D.....*Field*
Magnificat, Nunc Dimittis } in D.....*Field*
Anthem, How Beautiful are the Feet.....*Handel*
Offertory, The Pillars of the Earth.....*Tours*

Fourteenth Sunday after Trinity, September 24

Te Deum, Benedictus, Jubilate } in F.....*Garrett*
Introit, Thou shalt Shew me.....*A. Gray*
Offertory, Ho! Every one.....*Martin*
Communion Service, in F.....*Garrett*
Magnificat, Nunc Dimittis } in F.....*Garrett*
Anthem, Lead, Kindly Light.....*Pughe-Evans*
Offertory, The Lord is my Shepherd.....*Schubert*

St. Michael and All Angels, September 29

Te Deum, Benedictus, Jubilate } in F.....*Tozer*
Introit, Let the Bright Seraphim.....*Handel*
Offertory, There was War in Heaven.....*Cruickshank*
Communion Service, in F.....*Tozer*
Magnificat, Nunc Dimittis } in F.....*Tozer*
Anthem, The Angel of the Lord.....*Gray*
Offertory, God, Thou Art Great.....*Spohr*

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"The author is one of the most brilliant examples of a man climbing from unpropitious surroundings to a high artistic plane, and it is always interesting to learn the factors that have contributed to such marked advancement. For many years past Dr. Coward held the first place as a conductor of choral societies, and although of late years several other musicians have shown themselves equally capable of securing fine performances, he must always be regarded as laying the foundation of what may be termed the new choral technique. Dr. Coward therefore writes with the authority of one who has verified the truth of his theories and proved the correctness of his methods by practical results of the most convincing kind. Choir trainers may not always agree with Dr. Coward's views of interpretation, and, truth to tell, they are more technical than æsthetic, but it is not too much to say that in this book will be found all the chief principles of the impressive delivery of choral music. Moreover, the book is written with a directness and clearness of expression which reminds one of the learned professor's answer to the young lady who expressed her enjoyment of his recent lecture: 'I am so glad you were able to follow me. I took great care that what I said should be understood by the meanest intelligence.'"—*The Referee*, January 11, 1914.

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Editorials

DR. SIMON N. PATTEN of the University of Pennsylvania is not content with his reputation as an economist. He wishes to be known as a re-writer of hymns. For many years hymns have been tinkered by those who complained of theological opinions expressed therein and by others who thought they could better the poetic expression. Even Newman's "Lead, Kindly Light," has not escaped. Dr. Patten's aim is to meet "modern needs." A pacifist—the word itself is hideous!—he wishes to change expressions relating to war, total depravity, the doom of sinners. He asks the reader whether he would rather sing

The Son of God goes forth to war,
A kingly crown to gain,
His blood-red banner streams afar,
Who follows in his train?

Or Dr. Patten's improved version:

The Son of God goes forth in love,
Who follows in his train?
All ye who put world peace above
What war or greed may gain.

DR. PATTEN evidently has no use for the Church Militant. How he must be distressed by countless verses in the Old Testament! How he must shudder at the thought of the God of the Hebrews inciting them to battle! An economist is hardly the man to improve on Newman, Heber, Faber, Charles Wesley, or even Dr. Isaac Watts. Yet Dr. Watts did not escape criticism as a writer of prose in John Wesley's time. The latter wrote in his journal (February 1769): "I abridged Dr. Watts's pretty treatise on the Passions. His 177 pages will make a useful tract of four and twenty. Why do persons who treat the same subjects with me write so much

larger books? Of many reasons is not this the chief? We do not write with the same view: their principal end is to get money, my only one to do good." Not an amiable remark. Correcting his brother's posthumous poems, the Rev. John remarked: "Many of these are little, if any, inferior to his former poems, having the same justness and strength of thought, with the same beauty of expression; yea, the same keenness of wit, on proper occasions as bright and piercing as ever."

MANY plays, operas, operettas, and musical comedies fail, yet we have not seen the word "fiasco" in the newspapers for a long time; now "fiasco" in Italian means simply "bottle." Even the Oxford Dictionary says the significance is doubtful; but we recently came across an ingenious explanation. Not the Italian's, who said when he was reproached for the weakness of the word: "We mean, of course, an empty bottle, and an empty bottle is hollow." A writer in the *Daily Chronicle* of London says that when a workman in the glassworks at Venice spoiled a fine jug or goblet he was blowing, he shaped the material into a common flask or bottle; so the intended work of art became a fiasco.

A Frenchman calls a failure on the stage a "four" (an oven); that is to say, as the inside of an oven is very dark, a theatrical piece in which he cannot see any light, any chance for life, any "pep," is a "four." This explanation has been given. Is it the true, the only one?

DR. STUBBS, quoting from *Musical Opinion* about the polyphonic daring of Byrd, as shown by an Ave Verum recently published for the first time, says: "Byrd's music is practically unknown in New York churches—as indeed is most of the best music of his time. It is not at all to the credit of our choirs that this is the case."

This reminds us that Mr. Geoffrey Shaw deplores the fact that the majority of leaders in English music to-day are on the side of foreigners; they are foreigners by education and environment. "A concert of modern 'English' music is generally a dreary farce, which might be entitled 'Carrying coke to Newcastle,' for the music performed is mostly second-hand foreign stuff—written by Englishmen. How different it is from the real English music! Few musicians realize that there is a definite English idiom in music, and that most of our modern composers are writing in a foreign idiom. Soak yourself in the spirit of our traditional songs, study the works of our great composers, Tallis, Byrd, Gibbons, Purcell, and many others (all of them just as great as afterwards Beethoven and Schubert became) and you will find this English idiom; you will then know the English musical speech."

How little we know of these composers in this country! How little we know of the contemporaneous music, orchestral and chamber, of the younger English school!

THE London *Times* recently discussed the publication of music in Braille at the National Institute for the Blind. According to Mr. H. C. Warrilow, a blind organist and musical director, there are two types of blind musicians. There are the highly talented who in all circumstances would have made their mark, and there are those with a certain aptitude who would probably not have become musicians if they had not been blind. The latter take up music because they are blind. They receive a special education. "They may do very useful work as organists of small country churches, as teachers and tuners, especially if, as is hoped, in the future some system of small grants can be made to pay for their work."

It appears that in England the blind musician's library has been limited. It is now to be enlarged in Braille. The classics are to be the groundwork: Bach's organ works, Mendelssohn's, Bach's well tempered clavichord, Beethoven's Sonatas, then there will be modern things, pieces by César Franck, Parry's Choral Preludes; and for the piano, pieces by Chopin, Brahms, Debussy. We also note regretfully that there will be transcriptions of overtures for the organist. Complex modern music intensifies former difficulties in transcription. "The Braille system cannot represent a score; the blind reader's fingers have, so to speak, to collate the parts. In the case of a piano piece, what the right hand plays must be first described,

then what the left hand plays; the memory must fit the two together. How best to help the memory, how much of each to give at a time, is the problem of the transcriber. Whereas formerly a long phrase, say, 16 bars of the right-hand part, would be given before the left was begun, now it is found best to dovetail them together as closely as possible."

One of the later members of the *Braille Musical Magazine* issued bi-monthly by the National Institute—it is now in its 13th volume—contains Stanford's song "Drake's Drum," a part song by Havergal Brian, and Debussy's Ballade in F.

A PAMPHLET of 44 pages, entitled "The National Music of Poland: its Character and Sources," by Marguerite Walaux, is published by George Allen and Unwin, Ltd., London, for the Polish Information Committee. It is one of a series including sketches of Polish history, literature, art, etc. Mr. Emil Mlynarski, formerly conductor of the Warsaw Opera and Symphony orchestra and now conductor of the Scottish orchestra, is the author of a preface in which he describes Mme. Walaux's brochure as "very informative." He says: "I am not aware of any existing work in the English language which deals so well in so brief a space with this subject so near to my heart." He deplores the fact that far too little of the wealth of Polish music is known in England.

Of course there is much about Chopin's music in this pamphlet, and these pages are the least interesting. We find the inevitable quotations from Liszt, Schumann, Huneker, Ehlert, Niecks, Kleczynski. We find all the expected stock remarks: how Chopin said to Schumann that his Ballades had been inspired by poems of Mickiewicz; how the Sixth Prelude "precipitates the soul into frightful depression" (George Sand), etc., etc. More information about "another musical genius," Stanislas Moniuszko, would have been welcome.

ACCORDING to Mme. Walaux, Polish music reveals the soul of a heroic people "in all its individuality, agonies, joys, hopes, aspirations, loves and hates, and in its most marked peculiarities." She cites two songs, Wibicki's "Poland not yet Lost" and Ujejski's "With the Smoke of the Fire," as characteristic songs expressing the despair of the younger race at seeing the hopes of Poland brought to naught, and reflecting the burning earnestness, the love of country, as a religion. "Wibicki's song, the expression of the bright hopes of the race, even after the blow of the third partition has fallen, is an extremely careless, merry song, the ballad of heroic thoughtlessness, joy to live, to sing, to fight. The first is a psalm, the second a march which approaches a mazurka. It ought to be borne in mind that in Polish music melancholy never leads to despair. There is always something hopeful in the most intense sadness."

THAT Polish taste and aptitude were visible only in the last century is disputed by Mme. Walaux. She insists that Poland's music is as old as her history. She goes back to 995 and St. Adalbert. She names old canticles and Christmas songs. She speaks of composers flourishing from the 14th to the 16th century. The military music is not forgotten. Then there are the numberless folk-songs.

The germ of the polonaise is found in the motive of an old Christmas song. The rhythm and the finale are recognized in the air of "Wzlobie lezy." There is a description of this dance, the mazurka, which is "the true national song of Poland, the embodiment of the national character," the Krakowiak, the dumy or dumkin. The royal patrons of music are named. There is a sketch of the national Polish opera. There is a digression about the romantic literature of Poland.

WOMEN are playing in the Promenade Season orchestra led by Sir Henry Wood in London. This is not a new thing in his orchestra for before the war some were among the strings for a season. Before that time women played in the orchestra of George Shapiro in London. The list of the Colonne orchestra in Paris has contained for a good many years the names of women violinists. There are "female or-

chestras" in this country; women have played stringed and wind instruments with men in amateur orchestras; has any woman, not a harpist, played in the leading orchestras of this city, Boston, Chicago, Philadelphia?

THE death of Max Heinrich is mourned by many who have been deeply moved by his singing of German Lieder. Even those who found fault with certain vocal mannerisms admitted gladly his art as an emotional interpreter. Few singers ever sang with a more contagious gusto, with a finer enthusiasm. Nor was his interpretative art confined to the full expression of intimate emotions and pleasing sentiment. He could be dramatic in "The Damnation of Faust" and "The Spectre Bride"; devotional in oratorio; and we know of no one who surpassed him in certain songs of Handel, as "Where'er you walk."

THE revival of "L'Enfant Prodigue" reminds us that this form of French pantomime never appealed to theater goers in this country. A French company met with little success, although it included M. Courtes, the original Father at the Bouffes-Parisiens. In an evil hour Miss Ada Rehan was persuaded to take the part of Pierrot in later performances. To Americans, pantomime still means the old-fashioned kind with the clown and pantaloon, greased sidewalks, hot poker, and strings of sausages. This form of amusement, also, has long been out of fashion. It is doubtful whether George C. Fox could succeed in it to-day. There was a time in Paris—the time when "L'Enfant Prodigue" was all the rage—when brilliant writers and composers of rare talent busied themselves in the preparation of pantomimes. Some declared boldly that this would be the highest form of dramatic and musical art. The volumes devoted to the subject, with the opinions of composers published at length, are curious reading. And now we have the kinematographic shows, in which fortunately even the high-priced actors and actresses are dumb.

AT the great bazaar held here for the Allies, Mmes. Frisch and Calvé excited enthusiasm by singing the Marseillaise. They undoubtedly sang it fervently, for Mme. Frisch, though not a Frenchwoman by birth, is intensely Parisian. Years ago the great Rachel chanted this song with overwhelming effect if contemporaries are to be believed. Théophile Gautier wrote a rhapsody about her performance. Unfortunately the performance of Rachel, a declamation to music rather than a song, was perhaps more theatrical than patriotic. She went about the French provinces soon afterwards, introducing the declamation in a theater bill. Soon she was accused of Barnumism for this. Shouting for liberty in '48, she later appeared in the playhouse as a believer in the theory that the Empire was peace.

The song itself is immortal. Mr. Philip Gibbs, writing of scenes and episodes in the present war, asked: "What is the magic in this tune, so that even if one hears it on a cheap piano in an auxiliary hospital or scraped thinly on a violin in a courtyard of Paris, it thrills one horribly? There must be some magic in it, and perhaps a little madness. . . . To the soldier it is an intolerable thought that he should hear the hymn of victory sung at a 'prize-distribution,' or in a music hall scented with the perfume of women. But even in a music hall in Paris or in a third-rate cabaret in a provincial town, the song may be heard in all its magic. I heard it a few nights ago in such a place, not sung by Mme. Martha Chenal, who is the vogue in Paris, but by another with less voice and genius. The song was greater than the singer. French *poilus* were in the hall, crippled or convalescent, after their day of battle, and with their women around them they stood at attention while the national hymn was sung. They knew the meaning of it, and the women knew. Some of them became quite pale, while other faces flushed. Their eyes were grave, but with a queer fire in them as the verses rang out."

APROPOS of national airs. It has recently been discovered that King Edward VII., fond of music, had great critical acumen. Here is an example handed down by an ad-

mirer. The King saw a performance of "La Traviata" in which Violette, dying, rolled ungracefully from a sofa to the stage. The royal critic remarked: "I do not think it wise for Mme. X. to die in so dramatic a manner; she exhibits too much lingerie." If a singer disappointed, Edward, always the gentleman, would praise the orchestra. He was fussy in matters of dress. Before he became King, he insisted that conductors of opera should wear white cravats and white gloves. He sent word to an Italian conductor that a black cravat and a white waistcoat were not "the Stilton" in England. In reply it was said that a near relative of the conductor had died, to which the King answered: "Please express my sympathy, but tell him confidentially that it is unusual in England for a man in mourning to wear a white waistcoat." Once at Homburg, the conductor of the band put on his program "Selection of English Airs." After the concert the King complimented the conductor, but added: "Please do not play that selection again, for it gives people a false impression of English musical taste: 'Tarara-boom-de-ay' is not an English composition."

OUT-OF-DOOR performances are still in fashion: in Boston, "Elijah," with the prophet, the widow, and the priests of Baal on the Braves' Field under the directing eye of Mr. Walter Damrosch. Here we had Verdi's "Requiem" on the Polo Grounds. Are masses and oratorios henceforth to be numbered among athletic sports? What is to be said of "Die Walküre" in the Yale Bowl? There was much foolish talk about the question of Mme. Gadski taking part in the performance. Harvard still has Prof. Münsterberg; why should not Yale have Mme. Gadski?

These out-of-door performances are for the most part only sensational exhibitions. Stringed instruments when scraped their loudest in the open air sound only like the chirping of cicadas and crickets. The temptation for a singer to bawl is irresistible. There might be an excuse for attempting to perform "Siegfried" in a forest, although we remember that when the experiment was tried some years ago in Germany, Nature did not wholly approve, for she sent showers that scattered the audience. "As You Like It" also calls for a forest; but for the ordinary spectator, who is not enraptured by Gautier's description in his too famous romance, the stage painter and mechanician do their work more effectively.

THE program-book of a recital given some weeks ago in London contained this notice: "Madame ——'s dress specially designed by —— and executed by Maison — 38 —— W." Why not? There are women in concert audiences who judge the singer by her dress. The mention of a prominent dressmaker would reassure them, predispose them in the singer's favor.

MR. JOHN POWELL says that he has put "his heart's blood" into his "Sonata Teutonica." "It is a reflection of my deepest thought and experiences, of my highest aspirations." But is this the time to come before the public with a "Sonata Teutonica" except in Germany, Austria, or at Constantinople?

WE are now informed by the *Daily Telegraph* that another passionate lover of music, Dr. Charles Maclean is dead. It was his habit to attend Promenade concerts in breeches, boots, and spurs.

In London they are still disputing the existence of melody in modern music. Mr. H. A. Scott includes Mr. Cyril Scott among "the composers of normal modern music of which one characteristic is its steady disregard to the claims of definite melody; while Mr. George Lowe swears that Mr. Cyril Scott's work "abounds in melody of the most exquisite type." Great Scott!

Meanwhile the Pop concerts of the London String Quartet afforded an opportunity to hear "tune." "Sometimes it is a frank tune —almost a choon—borrowed from folklore by a British composer."

Short Studies of Great Masterpieces

BY DANIEL GREGORY MASON

I
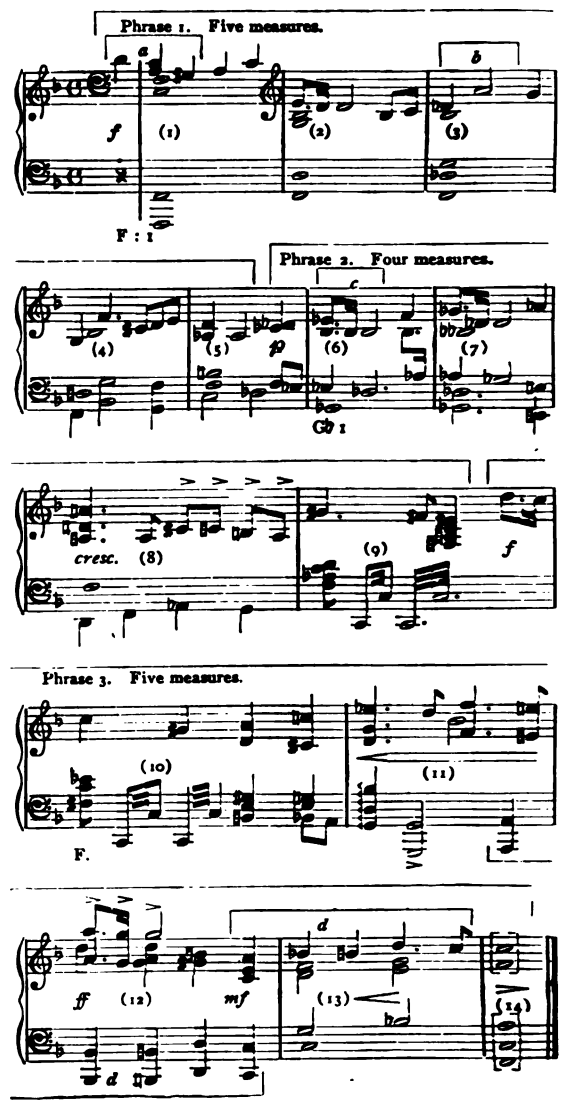
"Istar": Symphonic Variations, by Vincent d'Indy, Opus 42 (1896). First performance at Brussels, 1897.

VINCENT D'INDY resembles his revered master, César Franck, in the almost religious devotion with which he regards his art, in the purity and nobility of the emotions he expresses in it, and in his aversion to all that is trite, sentimental, or sensational. Undoubtedly his music, austere of outward aspect and complex in construction, repels the superficial listener; but it repays study more than does most modern music, revealing ever profounder depths of feeling, ever more ineffable beauties, and a masterly power in composition that can only gradually be appreciated. Above all, it is music conceived not for the mere pleasing of the ear, nor even for the interest of the mind, but to inform, solace, and ennoble the spirit. Other composers, even other living composers, may excel d'Indy in brilliance, in sensuous charm, in dramatic force; but certainly no living musician compares with him in spirituality.

"Istar" is of interest to the student not only through its intrinsic beauty—its high imagination and exotic oriental charm—but because of its powerful embodiment of some of the composer's theories of musical construction, which have exerted already great influence, and are destined to exert greater, on the development of contemporary art. The nucleus of these is his conception of variation: not, by any means, that mere conventional rehashing of a more or less obvious tune which gave us the "Themes and Variations" of the old school, but the germination of a work from a few simple melodic cells which gives to the masterpieces of Bach, Beethoven, Franck, and d'Indy so marvellous an air of inevitable growth. The student is referred for a full account to the composer's "Cours de Composition Musicale" (Durand, Paris) unfortunately not yet translated into English.

The complex organism of "Istar" is such a growth from three generating themes, of which the second is, however, hardly more than an offshoot of the first. Owing to an unique peculiarity of construction, suggested by the program, to which we shall return in a moment, the first and main theme *is never heard with its harmony*. The first variation is the harmony of it without the melody, the last the melody without the harmony. Let us put them together, and we shall get the following:
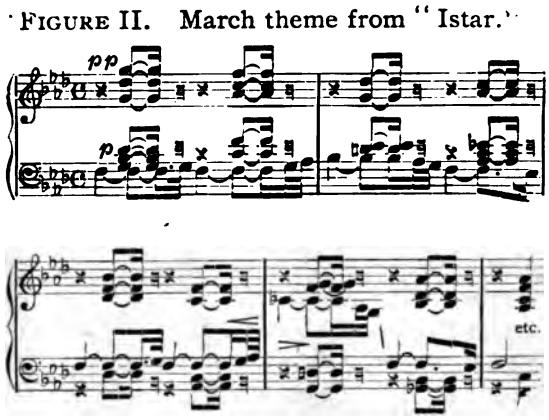
FIGURE I. Main theme of "Istar."



In spite of certain harshnesses, notably in the tenth measure, for none of which, of course, is the composer to blame, it is worth while thus to combine the harmony and the melody, because of the clarification afforded the theme by its attendant parts, especially the bass. Thus illuminated, it stands forth in all its subtle symmetry and with its emotional eloquence enhanced. It consists of three phrases, of which the second grows from the cadence of the first (measure 5 giving rise to 6 and 7) and the third is a repetition of the first in the higher octave and with added tension (note the treatment of the melody of measure 2 in measures 11 and 12). Not the least striking peculiarity is the harmonic one that the second phrase is in a key (G flat major) a semitone higher than that of the others (F major). This is essential, and is reproduced in every variation.

The second of the three themes, called by d'Indy himself[1] the "Motif d'appel" or "Call," is nothing more than the first three notes of the main melody. The third is a somber, almost sinister, march tune, impressively harmonized on its first entrance in the violas and bass clarinet as follows:

FIGURE II. March theme from "Istar."



The subject of the symphonic poem, the composer tells us, is drawn from the sixth canto of the Assyrian epic "Izdubar."—"In order to deliver her lover from captivity in Hades, the goddess Istar was obliged to divest herself of one of her ornaments or of one of her garments at each of the seven doors of the somber abode. Then, triumphantly nude, she entered the seventh door." "In these seven variations," says d'Indy, "the composer has proceeded from the complex to the simple, causing the melody (the chief theme) to be born little by little, as if emerging from the special harmony presented in the first variation. Thus the theme denudes itself successively of all the ornaments which veil it, and appears in simple aspect only at the conclusion, in a unison of the whole orchestra." In thus reversing the usual process, and proceeding from the variations to the theme instead of from the theme to the variations, as well as in his ingenious use of the accessory materials—the "call" and the march—suggesting the progress of the protagonist from door to door, the composer has produced a work absolutely unique, and of the most absorbing interest.

The "Motif d'appel" (consisting of the first three notes of the main theme shown in Figure I) is announced as from a distance and mysteriously by a muted horn.[1] Violas and bass clarinet immediately intone the solemn march theme of Figure II, three times repeated, the last time with sinister, groping harmonies in the low horns. The whole of this introductory section in F minor establishes perfectly the "atmosphere" of the scene, lugubrious, dark, mournful. And now, with the magical change to F major, appears Istar, sparkling in her jewels, a picture of Oriental luxury. The harmony of Figure I is presented in this first variation, without any melody, but with richest embroidery of all the orchestral instruments. The characteristic semitonal modulation up to G flat major, by which we identify the theme under all its disguises, appears at the index letter B, pages 6 and 7 of the four-hand version. A brief return of the march (letter C) and a soft sounding of the "Appel" (D) take us to Variation II, E major, 6–4.
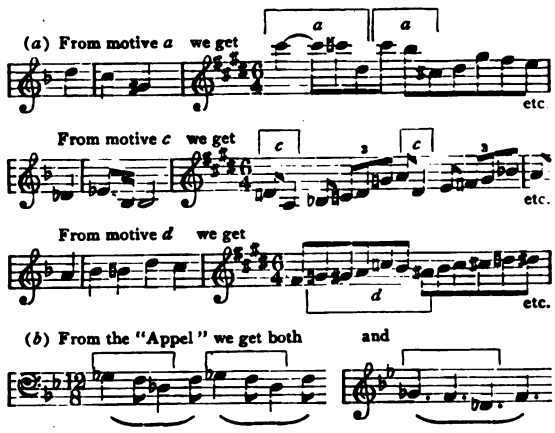
Taking the harmonies of the theme as a sort of scaffolding, the composer "amplifies" them by letting his imagination work freely on certain characteristic motives of the theme, which we have marked in Figure I. Thus

[1] In his analysis at page 484 of the "Cours de Composition Musicale."

[1] Our references will be to the composer's arrangement for piano, four hands, published by Durand, Paris, as its fullness does something like justice to the richness of the tonal web. There is also, however, an arrangement for two hands by G. Samazeuilh (Durand), price in America, $1.20.

the first section comes mostly from motive *a*, (see Figure III, *a*), while the second section,

FIGURE III. Details from "Istar."



in the key a semitone higher—in this case F major—beginning at the top of page 11, is based on motive *c*, and then on *d*, which it will be noticed occurs in the original theme, toward the end, both in the bass and the treble. This same motive is combined with the march theme at the return to E major ("Plus vite"). How lovely is this free flowering of the musical thoughts! How cheap and obvious, by contrast, seems the old conventional style of variation—a box hedge as against a tangle of wild flowers!

Variation III, B flat minor, 12–8, reached through a brief development of the march and a vigorous return of the "Appel," is based upon the latter in two variants (see Figure III, *b*) and upon the march theme. The semitonal modulation to B minor appears at the seventh measure. The "Appel" returns at the end.

Variation IV, F sharp major, 5–4.

In scherzo mood, lightly scored for pizzicato strings and staccato wood wind, this variation toys whimsically with the three notes of the "Motif d'appel," retaining in its waywardness, however, just enough allegiance to the parent theme to modulate to G major at letter H for its second section, and back to F sharp major at letter I for its third. A new and exciting form of the march theme appears at J in F sharp minor, 15–8 time. This leads to a curious harsh passage, in the whole tone scale, where the "Motif d'appel" is blared forth by trombones, against a ceaselessly accompanying figure in triplet rhythm, which persists over into

Variation V, C minor,3–4. ("Un peu plus calme.")

The theme, sung sonorously by 'cellos and violas, will be recognized as a much closer approximation than any heretofore to the main theme of the work. Nobly sustained is the treatment of the second section in the key a semitone higher, at the top of pages 18–19. In place of the third section we now find the march in a new rhythm, fully and impressively elaborated (letter M). This builds up a broad climax, culminating at O with an emphatic announcement of the "Appel," after which the agitation calms down, preparatory to the appearance of the tenderly idyllic

Variation VI, A flat major, 4–4.

This is perhaps the loveliest page of all. How touching, how poignant, is the curve of the melody as it gains or loses emotional energy, how meltingly beautiful the harmony, especially at the semitonal modulation (to A major) and at the return to the original key, an ineffable passage! This time the theme is not marked off from the "Appel," but merges into a melodic form of it, of deepest eloquence, at the fifth measure on page 23.

Variation VII, D minor, common time.

A curious experiment in a thin sonority,—flute, with violin accompaniment, and later even the piccolo. The theme becomes more precise than before. A sounding *tutti*, on the "Appel," prepares for

The Theme, F major, 6–4,

sung in unison by the whole orchestra. This is the melody we have written out in quarter notes in Figure I. The March reappears at V, in F major, in a highly energized rhythm, forming a jubilant conclusion.

Austrian church bells are being seized by the military authorities to be melted down for munitions. Even famous and historical bells, such as the Wetterglocke at Marling, Tirol, and five out of the eight bells at the convent church at Admont, have been taken.—*The Musical Times.*

Various Notes

The Babylon Choral Society, under the direction of W. W. Bross, presented on June 23d Coleridge-Taylor's "Hiawatha's Departure" together with a miscellaneous program.

Gatty Sellars, the well-known English organist and composer, recently completed a fifth tour of this country, comprising 220 recitals given within seven months. Mr. Sellars played through New York State, Ohio, Pennsylvania, West Virginia, Maryland, and the East.

Henry L. Mason, of the Mason & Hamlin Co., has been elected President of the People's Choral Union of Boston, an organization which was founded in 1898 and which is, in its object and general being, similar to the People's Singing Classes which Dr. Frank Damrosch founded in 1892 in New York City.

The Amherst (Mass.) College Chorus and Orchestra, assisted by singers from Springfield and by 26 players from the Boston Symphony Orchestra, gave at their fourth appearance in this collegiate year a miscellaneous baccalaureate concert June 18th; the program of which was as follows: From Symphony No. 1 C Major, Beethoven; Adagio, Allegro con brio, Andante, Memory Song, Genung-Bigelow; Invocation to Thor, Donizetti; (The sextet from "Lucia di Lammermoor"); The Brown Heather, Busch; Great is Jehovah (Die Allmacht), Schubert-Liszt. Professor Bigelow conducted.

The following pianoforte recital was presented by Miss F. F. Harkness who is a student and assistant of Dr. W. A. Wolf at Dr. Wolf's Institute of Pianoforte and Organ Playing, Lancaster, Pa., June 30th: Prelude and Fugue in A minor, Bach-Liszt; Concert Waltz, op. 12 in D flat major, Friml; Les deux Alouettes—Impromptu, Leschetizky; Sonata "Pathétique," op. 13, Beethoven; Polonaise in A major, op. 40, No. 1, Chopin; Concerto in D major, Mozart; Sonata in E minor, op. 7, Grieg.

Rossini's "Stabat Mater" was presented August 1st and 10th by the Bay View Chorus, Bay View, Mich., under the direction of H. D. Barlow, conductor.

Nothing more unique than the concert of "Lonesome Tunes," scheduled for Sunday night, October 29th, at the Cort Theatre, to be given by Loraine Wyman and Howard Brockway has so far been announced. These "Lonesome Tunes" were garnered in the Spring of this year jointly by Miss Wyman and Mr. Brockway on a three-hundred-mile tramp in the Kentucky Mountains, during which they secured eighty of these original melodies. They are relics of a remote past, having been handed down by word of mouth from one generation to another of these sturdy mountaineers since the days of the earliest settlers.

Miss Wyman brings to the rendition of these fascinating ballads that interesting interpretative art which has brought her acclaims in the field of the French folk song. Mr. Brockway will preside at the piano, a fact which is given added significance as, from the crude themes given them by the mountain folk, Mr. Brockway has arranged and harmonized these ballads which on their native heath are called "The Lonesome Tunes."

The Baton Club, of Chicago, offers a prize of fifty dollars ($50.00) for the best anthem submitted in a contest, under the following conditions:

1. The composition shall be an anthem suitable for use in non-liturgical churches.
2. The anthem must be in four parts with accompaniment for organ, but may contain a solo, for soprano, if written so as to be available for all sopranos in unison. The composition must sing well and should be kept within reasonable compass and of suitable length for general church use.
3. The contest is open to any resident of the United States.
4. The text should be taken from the Bible or from a standard church hymnal.
5. Each composition must bear a fictitious name, and the composer must enclose, with his manuscript, a sealed envelope bearing upon the outside, the fictitious name, and having inside, his real name and address. Stamps should be enclosed for the return of the manuscript.
6. Each composition must be sent to the President of the Baton Club or the chairman of the committee, by Dec. 1st, 1916. The award will be made within a month thereafter.
7. The composition receiving the prize becomes the property of the Baton Club and will be published by the Gamble Hinge Music Co., of Chicago.
8. The prize composition will be produced by the choirs represented in the Baton Club on some public occasion in the early part of the year 1917, and will be sung on the same Sunday at public services by every choir thus represented.
9. In the event of no worthy composition being submitted, the Baton Club reserves the right to withhold the award.
10. The award will be made by a jury composed of three members of the Club and two other well-known musicians. No member of the jury will enter the contest.

All communications should be addressed to H. W. FAIRBANK, President, 7752 Lowe Avenue, or O. E. ROBINSON, Chairman of Committee, American Conservatory, Kimball Hall, Chicago.

Preparations for the Music Teachers' National Association convention to be held in New York, December 27–29th, has been going on during the summer months. President J. Lawrence Erb has been completing plans for the standing committees, which are to follow up certain subjects in systematic fashion. Those already at work are as follows: Community Music; Chairman, Miss Kate Chittenden, Mr. Rossetter G. Cole, Mr. Waldo S. Pratt, Mr. William Benbow, and Dean P. C. Lutkin; Standardization; Chairman, Mr. Charles H. Farnsworth, Mr. Calvin B. Cady and Mr. Adolf Weidig; Public School Music; Chairman, Mr. Ralph L. Baldwin, Mr. Francis L. York, and Mr. D. A. Clippinger.

Among those who are to contribute separate papers at the December meeting are Miss Amy Graham, of Buffalo, who will speak on "Music Study as a Basis for a General Education." Miss Alice Fletcher, of New York and Washington, is preparing a recitation on the subject with which her name is so prominently connected, "The Music of the American Indian." Mr. H. W. Greene, of New York, a former President of the Association, is preparing a paper on the subject of voice teaching. Dean R. G. McCutchan, of De Pauw University, is preparing a paper on the result of an experiment in Standardization now being made in Indiana.

Following a new plan of the Association bulletins are being issued at intervals this year. The July bulletin will be sent to any interested persons upon request to the secretary; the next issue will probably be early in October. Already a number of new applicants for membership have been received, and it is evident that the meeting in New York City between Christmas and New Year will attract an unusual number of teachers from all over the country. The officers for the present year are: J. Lawrence Erb, President, University of Illinois, Urbana, Ill.; Adolf Weidig, Vice-President, Kimball Hall, Chicago, Ill.; Charles N. Boyd, Secretary, 4259 Fifth Avenue, Pittsburgh, Pa.; Ralph L. Baldwin, Treasurer, 81 Tremont Street, Hartford, Conn.; Waldo S. Pratt, Editor, 86 Gillett Street, Hartford, Conn. Executive Committee: The above officers, with William Benbow, Buffalo, N. Y., Kate S. Chittenden, New York City, Rossetter G. Cole, Chicago, Ill., O. G. Sonneck, Washington, D. C., Calvin B. Cady, New York City, D. A. Clippinger, Chicago, Ill., Chas. H. Farnsworth, New York City, Francis L. York, Detroit, Mich.

Ecclesiastical Music

EDITED BY

G. EDWARD STUBBS, MUS. DOC.

WHEN the development of the phonograph was in its infancy, scientists did not hesitate to prophesy uses for it that seemed at the time visionary in the highest degree. Yet most of the predictions have been verified.

That the instrument would ever be used in connection with church services seemed improbable to organists. The "barrel organ" proved itself a dangerous adjunct to divine worship. The "ecclesiastical phonograph" has possibly been handicapped in its demand for recognition by the grotesque catastrophes that have marred the career of its predecessor.

Nevertheless "canned" music for sacred functions will probably come into use on exceptional occasions.

We read in the New York *Times:*

"An experiment was made with phonograph music at two funerals recently held in the chapel in Calvary Cemetery, at which Father Lonergan, chaplain of the cemetery, officiated.

"Father Lonergan said yesterday that the phonograph music was satisfactory, and that before the instrument was used again the subject of music of that kind would be submitted to the authorities of the Catholic Church.

"Thousands of burials are made yearly in Calvary Cemetery, and in many instances the families are too poor to pay for music It was this that recently led two women to present to Father Lonergan one of the latest pattern phonographs, with appropriate records, in memory of their dead sister.

"Father Lonergan declined to disclose the names of the donors, but said they were interested in having suitable music rendered at the funerals of the poor. The phonograph was set up in the chapel in Calvary Cemetery, which is a reproduction of a famous chapel in Rome."

COMPLAINTS that organists are paid starvation salaries are common enough in England. Indeed it seems incredible that so many young men in that country continue to devote their time and energy to the study of church music. Academically the standard has been raised—but as far as stipends are concerned it has been lowered. Organists who take musical degrees are now required to pass a great many of the B.A. and M.A. tests. Preparation for the profession of church music has become exceedingly expensive. Yet owing to the increased cost of living the ultimate gain seems more insignificant than it used to be.

From a communication that recently appeared in the *Church of Ireland Gazette* the outlook for organists in the Emerald Isle is even more discouraging than it is in England, if Belfast salaries are to be taken as a criterion.

Says a writer in that journal:

"Perhaps you may allow me a small portion of your well-filled and widely read paper to ask either clergy or any church authority why are the Church of Ireland organists in Belfast paid a much lower salary than anywhere else? Of course there are a few organists in the city that receive fair salaries, but the majority are altogether underpaid. Yet there are church-goers that expect as much for, say, £20 per annum as others get for £50 or £60 per annum.

"The organist has to study a great deal before being capable of not only presiding at the organ (which sometimes is hardly fit to play on), but also to conduct and direct a body of choir members, which is not an easy task.

"The question has been often asked, Is Belfast musical? If so, it is up to Churchgoers to do their part in giving a helping hand in support of the hard-working organist, that he may strive to raise the musical standard of his own Parish Church, which is very essential.

"We have always boasted of having a higher general and more satisfactory city than Dublin. Perhaps it is so. But Dublin organists are better paid. Why should this be so?

"I would very much like to see an Organists' Association formed in the city, and every organist holding a position to enrol, then to demand a fixed salary, say £30 to commence,

and to rise yearly by £5 or £10, to £50 or more per annum. If this were done, the church authorities could get their organist from the Association, who would be proposed by the Associates, and the church authorities would then know something with regard to whom they are appointing, as to ability and experience. This would do away with much deceit that is, unfortunately, carried on, and not only the organist, but the Church, would be in a better position, and the organist would have more heart for his work, and able to breathe more freely."

We have referred at various times to the extraordinary advertisements which appear in Anglican ecclesiastical journals, penned by vicars seeking the help of organists (who are after all absolutely necessary to churches) and offering stipends that are contemptibly low. The situation is better in the United States—yet even here there are far too many "cheap" salaries, offered by churches that are in a tolerably flourishing condition financially. The remedy suggested by the Belfast writer we have quoted is not a practical one. Professional men as a rule dislike the "trade union" system. It has, as far as we know, never been successfully adopted outside the ranks of organized wage earners. The trouble in Belfast is probably the same as it is elsewhere—there are too many amateur musicians who have *drifted* into the field of organ playing. The market value of the professional organist is thereby lowered, and church officials do not hesitate to take advantage of the fact.

In short there are too many organists who rely upon some other calling for their livelihood, and who have "taken up the organ" (as the saying is) first for pleasure and afterward for incidental profit. Unquestionably this is a serious drawback to the profession generally.

IN connection with this it may not be amiss to sound a note of warning to those who are inclined to drift into any profession—more particularly that of ecclesiastical music. The selection of an occupation unfortunately falls upon a young man at a time of life when, through lack of experience and knowledge of the world, he is peculiarly unfit to make a wise choice. Mistakes are often inevitable. Music, whether sacred or secular, affords a sensuous pleasure enjoyed by the vast majority of mankind. Its study is seductive, and to follow it for æsthetic gratification is most natural. And for this very reason there is an element of danger in adopting, professionally, without serious deliberation, a study that seems so fascinating, and that appeals so strongly to the artistic and emotional nature.

Those who "drift" into any occupation often have ample cause for regret. Music is no exception to the general risk.

One way to solve this problem of inadequate salaries (we speak of England in particular) is for young men to look a little farther before they leap.

In determining whether or not he should become a church organist, it is well for a young man to carefully examine his abilities *in other directions*. Let him seek the sound advice of those who know him best.

The mere possession of musical talent is hardly sufficient to warrant a decision. Such a possession often goes hand in hand with other endowments of a high order.

Physicians practice a most valuable system in the detection of obscure diseases, technically known as "diagnosis by elimination." They test the symptoms which are common to other disorders, and by exclusion arrive at the indications of the real disease.

We would recommend a similar process to the young man in diagnosing his musical symptoms. When he succeeds in eliminating all important tendencies in other directions, his course may be said to be fairly clear. But when his decision is fully reached, let there be no turning back. In after years if he finds himself distanced by friends and companions in other walks of life, mercantile and professional, let him not complain! He had his free choice, he took it, and must contentedly abide by it.

We do not mean to insinuate that the profession of organist and choirmaster is not on a par with the other learned callings. But we do mean to say that young men should be cautioned against drifting into it in a more or less casual fashion.

We need fewer organists, and better ones; men of distinct ability and of liberal education, who will elevate the profession, and place

it on an equality with the old triunity—law, medicine, and theology—and the newer callings that are now dignified as "professions."

AMERICAN choirmasters who have visited the English Cathedrals have often been astonished at the officialism of the vergers. There has been of late a sort of revolt against the hidebound rules enforced in most of these great fanes.

The *Church Times* recently printed the following, which shows how far certain abuses have been carried in at least one Cathedral.

"The Bishop of Marlborough's letter to the *Times* of July 22, in defence of cathedrals and their custodians, was quaintly amusing, for it would be difficult to find any cathedral which is more verger-ridden than that of Exeter, over which he has presided for the last fifteen years. The clergy of the diocese, including those ordained in the cathedral, have no opportunity of visiting any part eastward of the nave, except during the hours of service. Entrance to the choir for the Eucharist is even denied to priests by the vergers unless they have entered it for Matins; but the small mercy is granted them of entering immediately after the exodus of choristers which follows the Church Militant Prayer. Sunday-school teachers assembled in the city for a quiet day have not been allowed to say their prayers in the mother church between the services, and on Good Friday last a Red Cross nurse was turned out after the Three Hours' Service when attempting to pray during the limited time allowed her from the hospital."

A more amazing state of things can hardly be imagined.

This journal also complains of the music heard in Welsh churches.

"The singing of Welsh choirs, both in town and country, attains a higher level of excellence than is reached in most districts in England. But visitors to Wales are often surprised to find that the music sung is of a truly lamentable kind. The chapel has exercised a pernicious influence upon Welsh musical taste; the Church has done little to counteract it. The weakest and most banal of English compositions find their way into Wales, and are sung there without any realization of their true character, while the native melodies have taken refuge in England, introduced to us in that hymnal which has set a new standard in Church music. Plain-song is eminently suited to the Welsh, who almost alone among Western races cling with passionate devotion to the modal music of the past, which they render admirably whenever they are permitted to do so. But plain-song is almost unheard in Welsh churches, where the thinnest and most sentimental modern Anglican chants hold the field. Clearly this state of things is remediable, and we are glad to learn that on the invitation of two prominent Welsh priests the movement represented by the Summer School of Church Music is to extend its activities to Wales. A series of informal conferences on Church music is to be held at Aberystwyth during Eisteddfod week, and among the lecturers will be Mr. Martin Shaw and the Rev. A. S. Duncan-Jones."

The question is, Will plain-song improve the situation? If the character of the music sung by the Welsh choir has fallen to a low level because of modern Anglican chants, and if chants of this type foster the introduction of "the weakest and most banal of English compositions," the sooner the case is proved the better it will be for the cause of Church music everywhere.

Or is the Anglican chanting the result of the aforesaid banalities?

Criticism of this kind does not carry conviction because it has the appearance of being one-sided. If it were really true that Anglican chants are capable of such mischief they would be speedily banished in all churches.

MR. JOSEPH HOLBROOKE, whose musical activities are not unknown to organists on this side of the ocean, has written for *Musical Opinion* (London) his views regarding this "land of liberty" as he calls it, formed by him during a recent tour.

The music he heard in San Francisco did not captivate him.

"There were innumerable 'bands,' mostly bad, playing very bad music to delighted crowds. There was also Mr. E. H. Lemare, our fine organist, trying to play on a very bad organ,—one too which I subsequently learnt he had himself designed! How our

conceits bring their inevitable punishments!"

Nor did a certain famous watering place on the Pacific Coast please him.

"I had to leave all this giddy whirl after a week or two, and the coast line had me for a few days. Then I departed south to Los Angeles, and a very nasty place I found it."

(We have some queer colloquialisms in America, but are they not overmatched on the other side?)

Mr. Holbrooke found Chicago a "*horrid*" city.

"The streets are badly paved, great holes abounding; and motors are as common as they are reckless, people being done to death every five minutes in the day. The doctors and the hospitals are always very busy, but never too busy to charge rich fees for poor services, as I found.

"There is a large lake in front of Chicago—Michigan by name—and this makes the city very unhealthy. Fogs and miasmas are always creeping up, leaving the city in a state of humid heat, which I did not enjoy. The doctors, in a weird spirit of levity, call it a seaside resort!"

And he found New York abounding in injustice and bloodshed.

"The police are worse than the hotels. The idea of justice has not yet entered the land, and every newspaper they issue contains reports of murders in the streets, robberies with revolvers always in evidence, and motors killing people by the dozen every hour; but very few of these 'outlaws' are ever caught and punished."

Most of us who are familiar with "American Notes" by Charles Dickens will perceive that we have retrograded considerably since the great novelist said such unkind things about us half a century ago!

IN the forthcoming edition of the new Irish Church Hymnal it is purposed to transpose certain well-known hymn tunes to keys lower than the originals in order to make them more suitable for congregational singing. This plan has been followed before in a great many hymnals. That it is not free from serious defect is the opinion of a contributor to a Dublin journal, who says: "Such transposition will considerably affect the character of the music. Will you allow me to offer some remarks which are the result of a long experience of our church choirs, and some little study of music as an art. The character of any musical composition, whether a hymn tune or not, depends not only on that arrangement of notes which forms the melody, but upon other factors also, not least of which is the pitch of the music. If you alter the pitch you alter the character of the music. When the musician composed his work he conceived of it as having a definite pitch, and it is as unfair to him to alter his writing by changing the pitch of it as it would be to the author of a poem to alter the words according to your own taste; the probability is that any such change would be a loss, and not a gain.

"But it will be said, 'there are some beautiful tunes which some of our choirs cannot sing because they are too high.' Quite so; then don't sing them, at all events until you have got young voices into your choir, and then they can be sung quite easily. If you insist on their being transposed to a lower key you spoil them for those that can sing them. For example, take the well-known tune 'Ewing,' commonly sung to the hymn 'Jerusalem the golden'; or Sir John Stainer's tune 'Rest,' written for the hymn 'The Saints of God.' These hymns have a compass of ten notes, and the greater part of the melody of each lies low; if the music is transposed to a lower key in order to avoid F sharp, or F natural, which occurs in them, the greater part of the tune will be so low that it will be below the range of the voices, it will be devoid of tone, and the brightness which formed a part of the writer's conception will be entirely lost. Further, the second treble, tenor, and bass parts will then be so low that they will be inaudible, and the hymn will be spoiled for choirs which can sing it for the sake of choirs who cannot sing it.

"The true reformation is not to alter the music, but to get young voices into the choir; then the difficulty vanishes.

"If the Hymnal Committee are determined to transpose certain tunes, I earnestly plead that they will also print the tune in its original key, that it may continue to be used in choirs which sing in four part harmony."

EXAMINATION FOR FELLOWSHIP, 1916
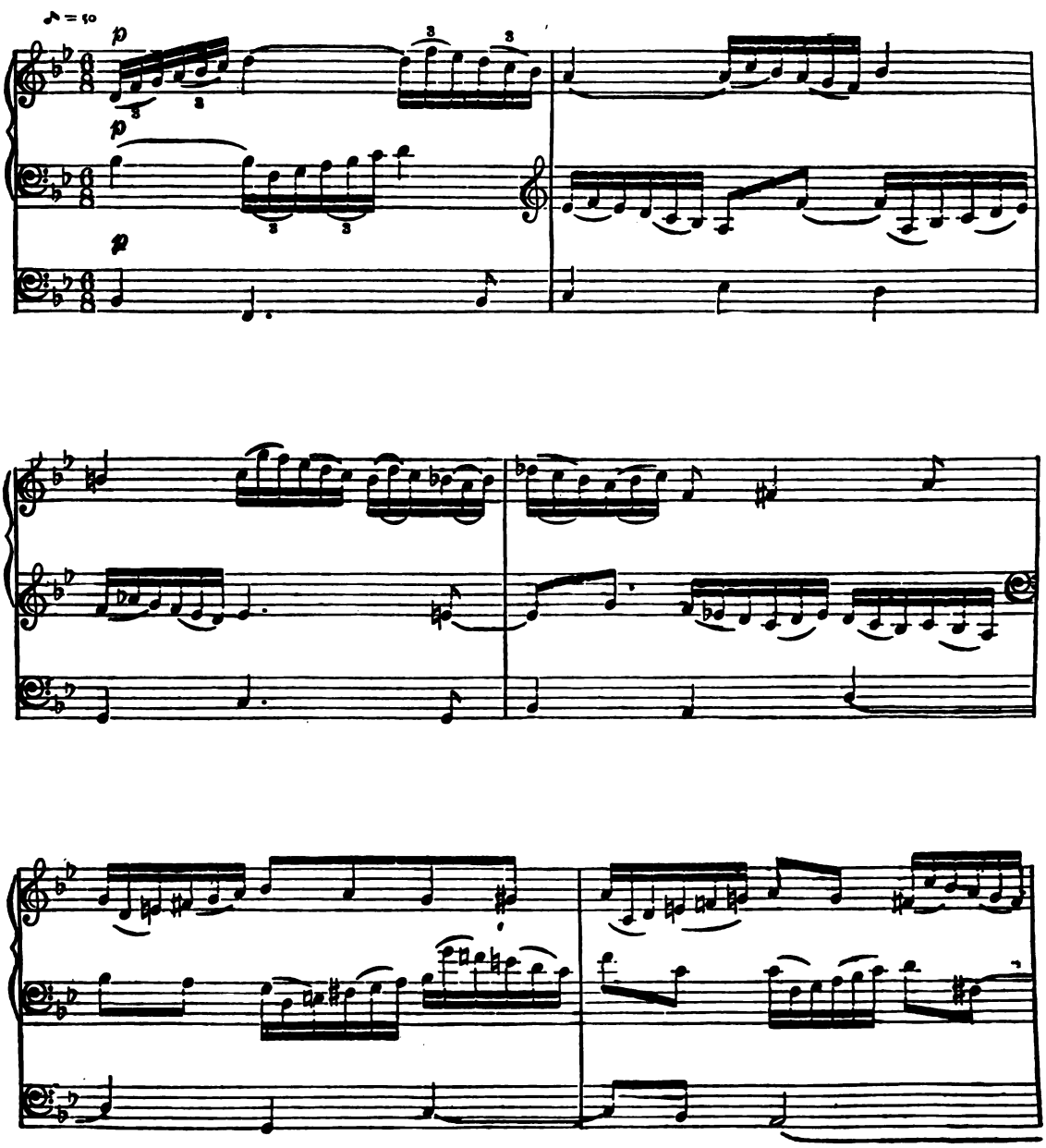
(PAGE 1)

WORK AT THE ORGAN

WEDNESDAY, MAY 31ST
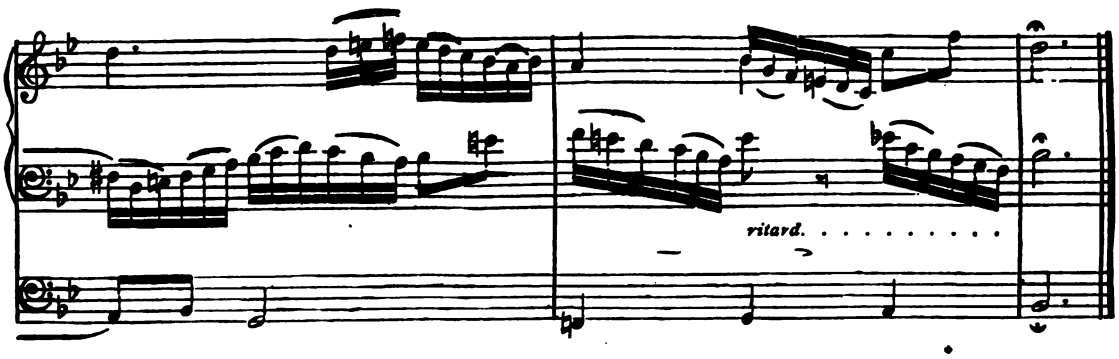
1. The candidate will play three prepared pieces, Bach and Guilmant.

2. Play this Trio at sight on two manuals and pedal.
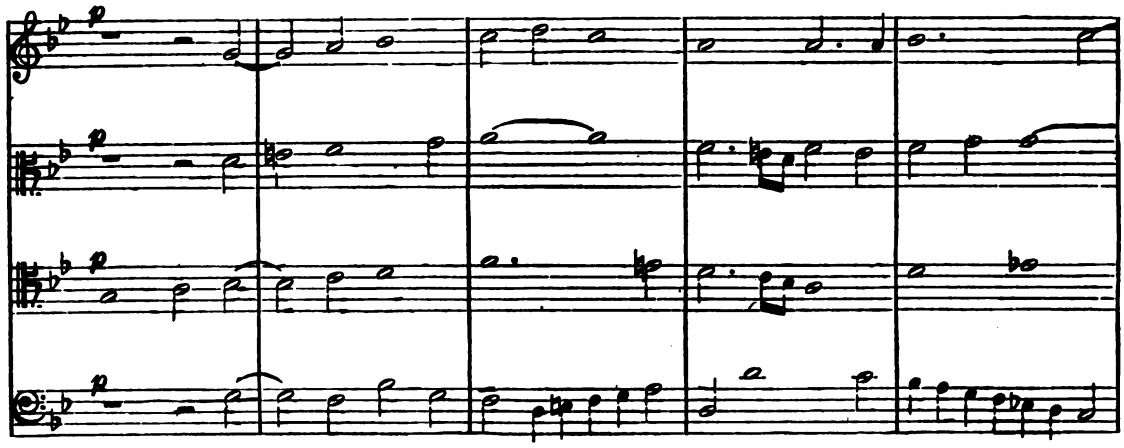


EXAMINATION FOR FELLOWSHIP, 1916
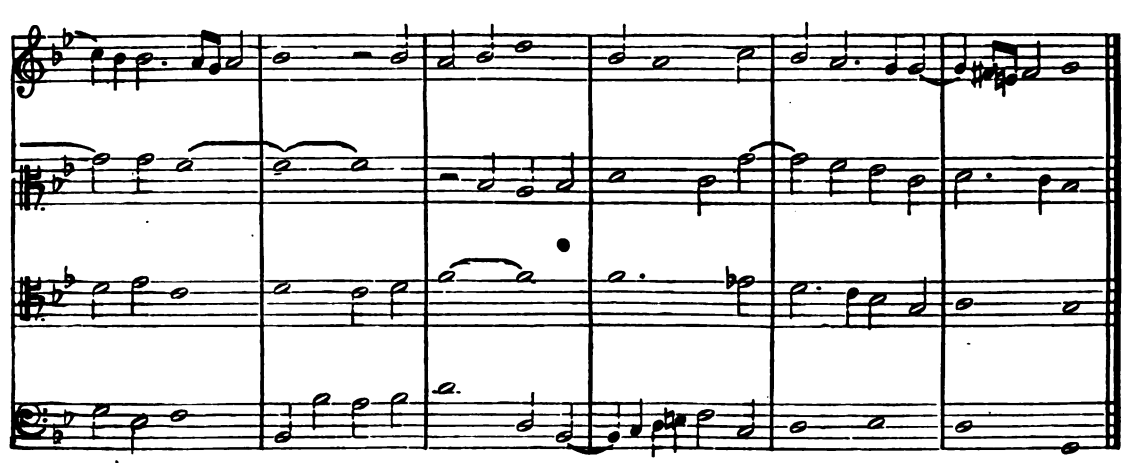
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3. The following Ancient Score is to be played at sight, with or without pedals.

O. DE LASSUS.
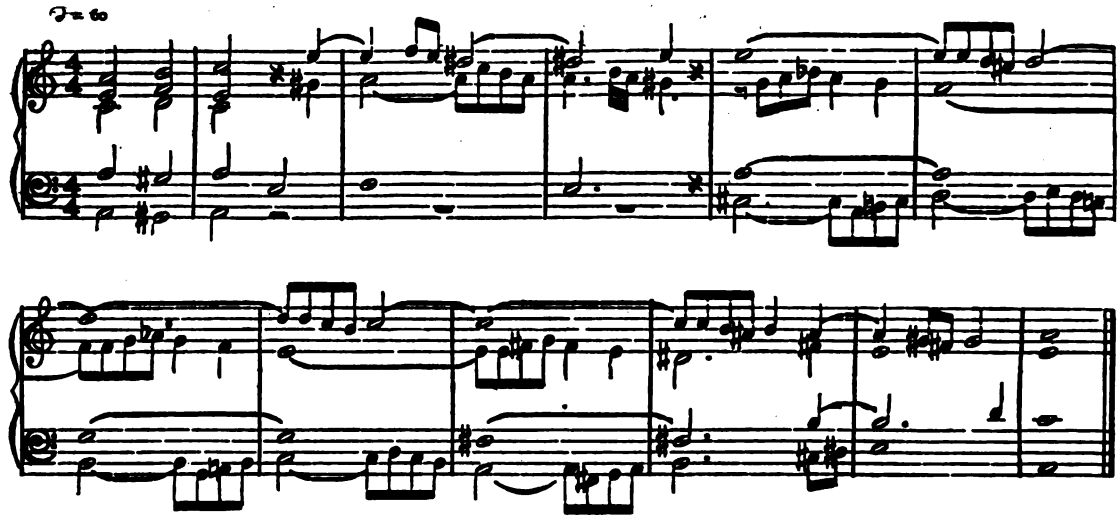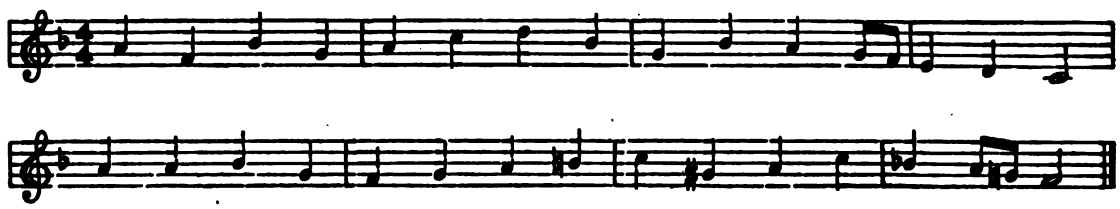




EXAMINATION FOR FELLOWSHIP 1916

(PAGE 3)

4. Transpose the following passage, not more than one major third up or down.
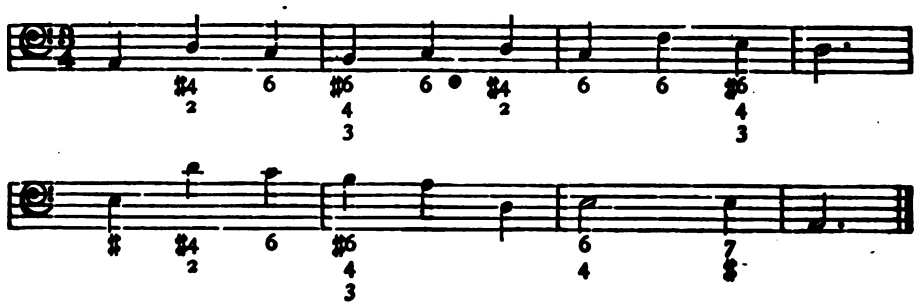


5. Harmonize at sight, the following Melody, in four parts.



6 Improvise on the following:



Harmonize the following Figured Bass, in four parts, at sight.



EXAMINATION FOR FELLOWSHIP, 1916

(PAGE 4)

PAPER WORK AWAY FROM THE ORGAN

THURSDAY MORNING, JUNE 1ST
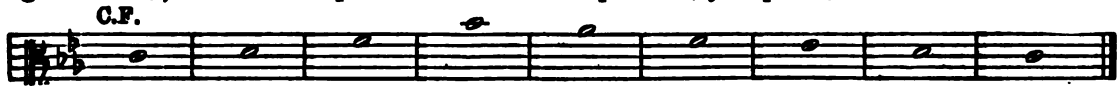
(Three hours and a half allowed for this paper)

Candidates are required to work out every test.

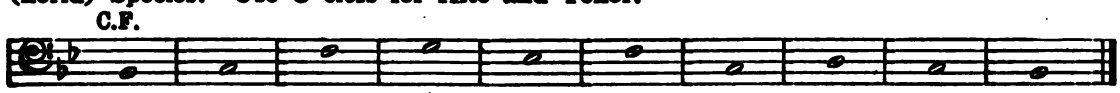
The Candidate will write each example upon the music paper with staves designated.

1. Strict Counterpoint.

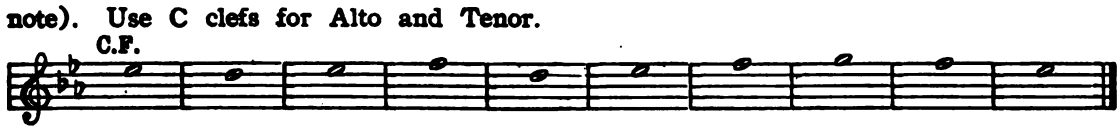
(*a*) To the following Cantus add a Soprano part in the Third Species (four notes against one), and a Bass part in the Fourth Species (syncopated)
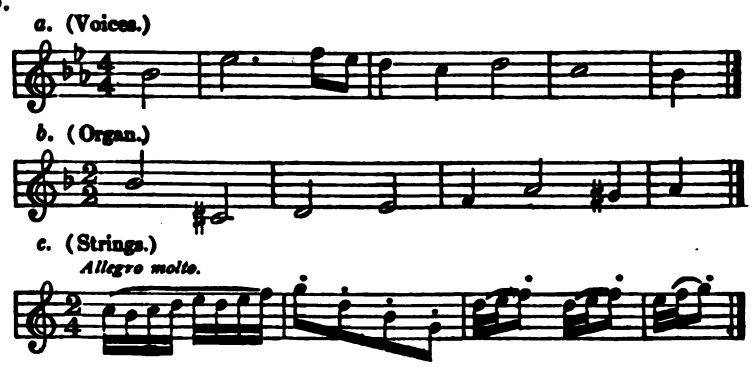


(*b*) To the following Cantus add three parts: Soprano, Alto and Tenor, all in Fifth (florid) Species. Use C clefs for Alto and Tenor.



(*c*) Add four parts below the following Cantus, all in First Species (note against note). Use C clefs for Alto and Tenor.



2. Write the exposition of a four-part fugue upon *one* of the following subjects; Invent a counter-subject in double counter-point at the octave, and show the inversion. Show a close stretto.



3. Answer these questions:

(*a*) Name the highest representative form of instrumental composition in the period of J. S. Bach. Mention some notable composers who have written in this form.

(*b*) Name the three great composers who brought the Sonata form to a high degree of perfection.

(*c*) Which intervals were the first to be employed in the primitive attempts at harmonization?

EXAMINATION FOR FELLOWSHIP, 1916

(PAGE 5)

PAPER WORK AWAY FROM THE ORGAN

THURSDAY AFTERNOON, JUNE 1ST
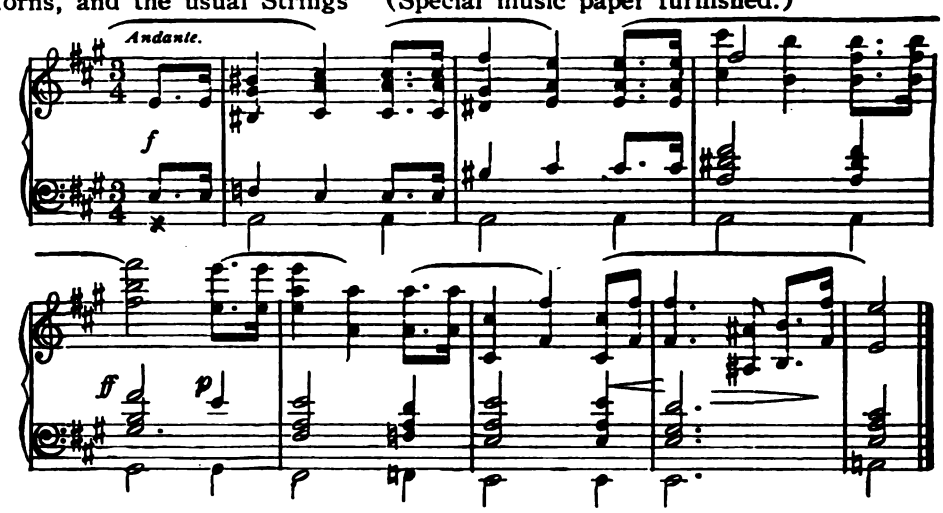
(Three hours and a half allowed for this paper)

Candidates are required to work out every test
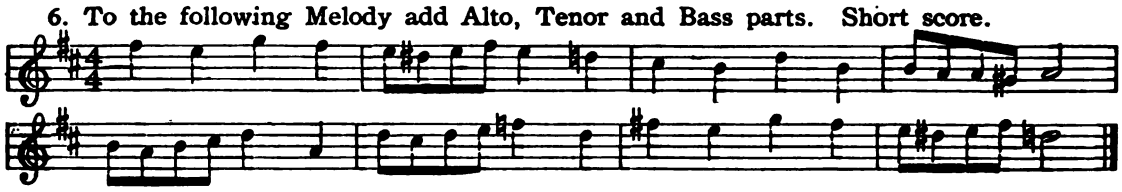
The candidates will write each example upon the music paper furnished.

4. Ear tests will be given by the examiners

5. Orchestrate the following passage, by Fibich, for two Flutes, two Clarinets, two Horns, and the usual Strings (Special music paper furnished.)
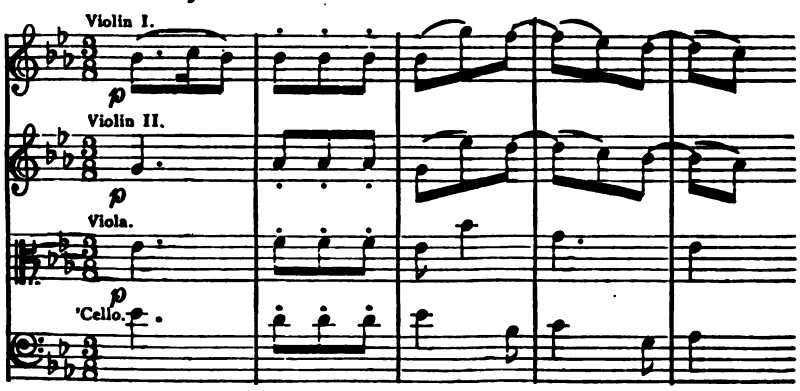


6. To the following Melody add Alto, Tenor and Bass parts. Short score.



7. Harmonize the following Ground Bass four times, first with single chords, then with passing and auxiliary notes, then with suspensions; and finally with imitations, making a continuous composition.



8. Compose the opening of a String Quartet, commencing as follows Maintain the style of the opening. Sixteen to twenty measures will suffice. Suggest a second principal theme in a related key.



The Summer School of Church Music

Eleven states and fifteen dioceses were represented in the half-hundred persons registered at the Summer School of Church Music held at Cambridge, Mass., June 23d to July 8th, under the direction of Mr. Richard G. Appel. Although the School is only in its second year there were enrolled in addition to twenty-four from Massachusetts and several from the neighboring states, New Hampshire, Maine, Connecticut, and Rhode Island, four from New York, two from New Jersey, five from Pennsylvania, one from Indiana, two from Chicago, and one from Michigan. Organists, choirmasters, and clergy from cathedral churches, city parishes, small town parishes, and mission stations constituted an interesting group.

The School met, as it did last year, in connection with the Conference for Church Work and it promises well for the cause of church music that the leaders in this important branch of church work come together under such inspiring and sympathetic surroundings.

The course of instruction was divided into four periods every morning. Dr. A. Madeley Richardson, who did a very notable work at Southwark Cathedral, London, had charge of the first period, giving instruction in Practical Choir Training. Boys from different choirs in the vicinity of Boston were available for purposes of demonstration in voice culture. The second period, also in charge of Dr. Richardson, was devoted to the consideration of topics in Choir Management, the Structure and Rendition of the Psalms, and Organ Accompaniment. In connection with Dr. Richardson's work, a distinguished musician from Philadelphia remarked that "to realize the degree of perfection to which he has systematized his material was beautiful and refreshing."

The third period was devoted to instruction in Plainsong. Any real understanding of the problems involved in the choral service and chanting in particular is impossible without a knowledge of plain-chant or Gregorian music. The School was particularly fortunate in having as instructor in this important subject the Rev. Charles Winfred Douglas. Canon Douglas is without doubt the best equipped man in this subject in America and is best adapted by temperament to make known its singular power. Steeped in the great currents of modern music, Canon Douglas brings to the interpretation of the old music profound learning and devout enthusiasm, which are irresistible. A supplementary rehearsal each afternoon was invariably well attended and a talk on the Music of the Russian Liturgy will be long remembered.

The fourth period was conducted by Mr. Richard G. Appel, and had to do with some selected topics in the History of Church Music. The persistence of plain-song material was traced in tunes such as that adapted from Palestrina to the words "The Strife is o'er," in French and German tunes and in some of Lowell Mason's tunes. Some of the fine old carols were examined and compared with adaptations from modern secular works. Suggestions for organ voluntaries, based on familiar hymn tunes, were illustrated at the organ by Mr. Appel, with selections from Bach, Wolfrum, and Reger—a rare opportunity. Anthems and service music were also considered.

An unannounced but greatly appreciated event was an address by Bishop Williams, of Marquette, the chairman of the Committee on Revision of the Hymnal, who spoke on certain phases connected with that important work.

The ideals of the School were brought before a wider public at two evening meetings when Dr. Richardson spoke on the Essential Elements of Churchly Music and when Canon Douglas gave an illustrated talk on Plainsong. Of particular interest to the organists were the excursions to the Skinner Organ Factory and to the New Old South Church where a large organ was recently installed.

Organ recitals were played in St. John's Memorial Chapel by Uselma Clarke Smith, F. A. G. O., of Philadelphia, Pa., by Homer F. Rebert, A. A. G. O., of Lancaster, Pa., by Marshall S. Bidwell, of Boston, Mass., and in Appleton Chapel, Harvard University, by Dr. A. T. Davison, the University organist.

It is quite generally agreed that the School is meeting a long-felt want and the addition of new courses from year to year will contribute to its continued value and usefulness.

Organ Recitals

KATE ELIZABETH FOX, at the ninth National Association of Organists' Convention, Springfield, Mass., Aug. 2nd.
Allegro (from 6th. Symphony)—Widor.
Spring Song (from the South)—Lemare.
Fantasia & Fugue in G minor—Bach.
Caprice in B flat—Guilmant.
Cantique D'Amour—Strang.
An Elizabethan Idyll—Noble.
Evensong—Johnston.
Sonata in C minor—Reubke.

MR. J. LAWRENCE ERB, at the University of Illinois, Urbana, Ill., August 1st.
Sonata No. 6 in E—Capocci.
Resignation—Diggle.
Pilgrims' Chorus from "Tannhauser"—Wagner.
Communion, in G—Batiste.
Grand Chorus in March Form—Guilmant.
Andantino in D flat—Lemare.
Largo, from Fifth Symphony—Dvorak.
Postlude in E flat—Erb.

SUMNER SALTER, at Grace Hall, Williams College, Williamstown, Mass., June 18th.
Introduction and Passacaglia in D—Max Reger.
Andante, Cantabile—Tschaikowsky.
Scherzo from the Fifth Sonata—Guilmant.
La Cathédral engloutie—Debussy.
Caprice Héroïque—Bonnet.
The Garden of Iram—Stoughton.
Caprice: "The Brook"—Dethier.
The Swan—Saint-Saëns.
Finlandia—Sibelius.

V. V. LYTLE, at First Presbyterian Church, Erie, Pa., June 11th.
Suite Gothique—Boellmann.
Romance in G—Swendsen.
Berceuse—Dickinson.
Lamentation in D minor—Guilmant.
Andante, Cantabile in B flat—Tschaikowsky.
Largo from New World Symphony—Dvorak.
Preludio to Sonate VI.—Rheinberger.

Suggested Service List for November, 1916

All Saints, November 1

Te Deum } in E flat.....*Stainer*
Benedictus }
Jubilate, Chant
Introit, The Radiant Morn.....*Woodward*
Offertory, The souls of the Righteous.....*Foster*
Communion Service in E flat.....*Stainer*
Magnificat } in B flat.....*Stainer*
Nunc Dimittis }
Anthem, These are they.....*Dykes*
Offertory, Hallelujah! What are these.....*Stainer*

Twentieth Sunday after Trinity, November 5

Te Deum, Benedictus } in B minor.....*Ouseley*
Jubilate, Chant
Introit, Therefore with Angels.....*Novello*
Offertory, Come let us worship.....*Palestrina*
Communion Service in B minor.....*Ouseley*
Magnificat, Nunc Dimittis } in B minor.....*Ouseley*
Anthem, I heard a voice.....*Gray*
Offertory, These are they.....*Gaul*

Twenty-first Sunday after Trinity, November 12

Te Deum, Benedictus } in D.....*Field*
Jubilate, Chant
Introit, Blessed are the merciful.....*Hiles*
Offertory, I will always give thanks.....*Calkin*
Communion Service in D.....*Field*
Magnificat, Nunc Dimittis } in D.....*Field*
Anthem, Lord of all power.....*Mason*
Offertory, Lord of our life.....*Field*

Twenty-second Sunday after Trinity, November 19

Te Deum, Jubilate } in F.....*Tours*
Benedictus, Chant
Introit, Thine O Lord.....*Kent*
Offertory, O how amiable.....*Barnby*
Communion Service in F.....*Tours*
Magnificat, Nunc Dimittis } in F.....*Tours*
Anthem, O praise God.....*Weldon*
Offertory, Saviour source of every blessing...*Horsman*

Sunday before Advent, November 26

Te Deum, Benedictus } in D.....*Walmisley*
Jubilate, Chant
Introit, A few more years.....*Blair*
Offertory, Behold, the days come.....*Woodward*
[1]Communion Service in D.....*Walmisley*
Magnificat, Nunc Dimittis } in D.....*Walmisley*
Anthem, Abide with me.....*Barnby*
Offertory, Remember now.....*Steggall*

St. Andrew, November 30

Te Deum, Benedictus } in A.....*Goss*
Jubilate, Chant
Introit, Blessed is the man.....*Stainer*
Offertory, If with all your hearts.....*Mendelssohn*
Communion Service in E flat.....*Stammers*
Magnificat, Nunc Dimittis } in E flat.....*Stammers*
Anthem, O that I knew.....*Bennett*
Offertory, Be thou faithful.....*Mendelssohn*

[1] Gloria in Excelsis wanting in this service.

Music Published during the Last Month

SACRED

ALOTTEY-PAPPOE, J. E.—Hymn Tune. "In Memoriam" (7.6.7.6.). 5c.

BLAIR, HUGH.—"Mine eyes have seen the glory." Battle Hymn. 5c.

BRADLEY, C. L.—Te Deum laudamus in B flat. 15c.

CHAIX-DICKINSON.—"O worship the Lord all ye lands." Motet for chorus. (No. 54, *The Sacred Choruses.*) 15c

CLARE, EDWYN A.—"All Thy works shall praise Thee." Harvest Anthem. 12c.
——"The blessing of peace." Anthem. 12c.

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